

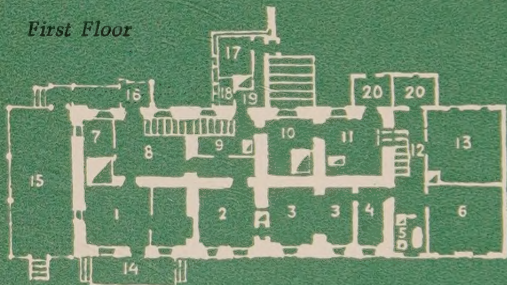
Yasnaya Polyana

THE LEV TOLSTOI ESTATE-MUSEUM



1. Former study and library. 2. Physician's room. 3. The "vaulted room". 4. Trunk room. 5. Bathroom. 6. Guest room. 7. Servants' room. 8. Entrance hall. 9. Pantry. 10. Kitchen (short-order kitchen). 11. Kitchen. 12. Stairway. 13. Maids' room. 14. Stone terrace. 15. Terrace. 16. Porch. 17. Storeroom. 18. Lavatory. 19. Corridor. 20. Passage.

First Floor

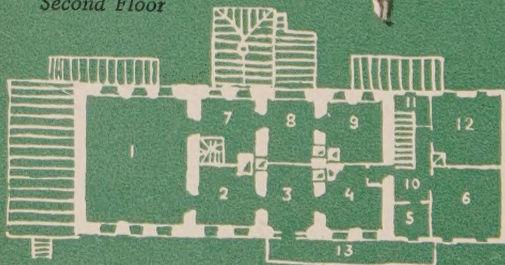


THE YASNAYA POLYANA ESTATE

*Contemporary
plan*



Second Floor

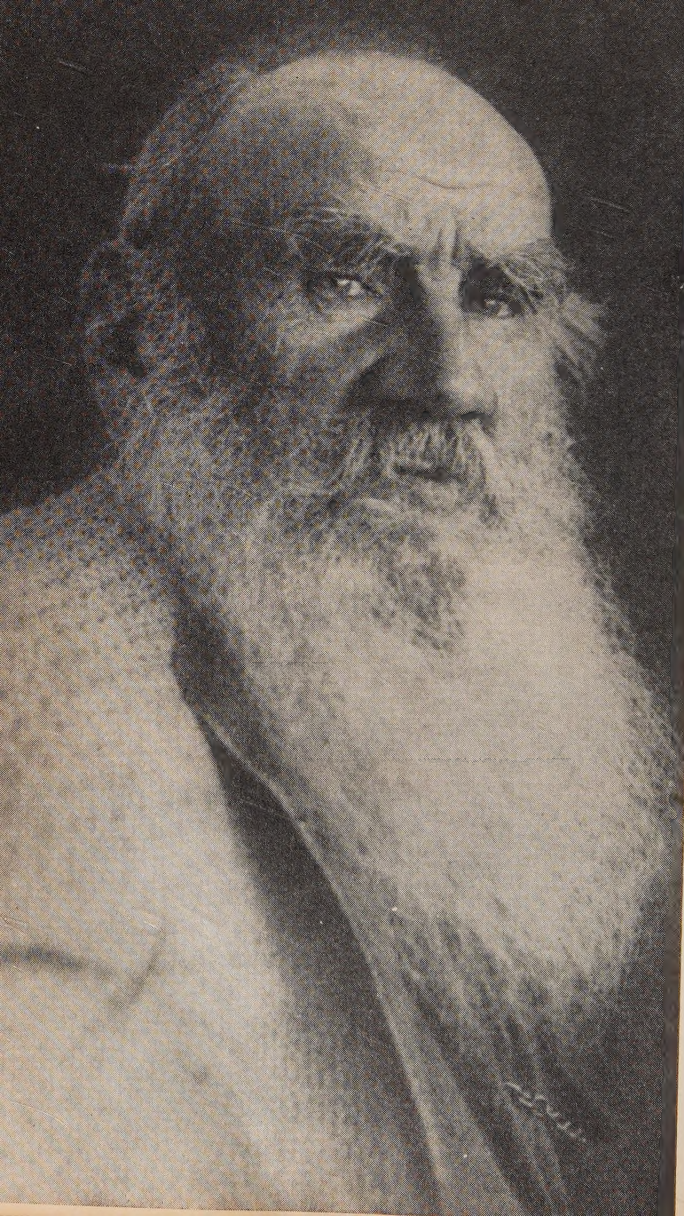


1. Parlour. 2. Living room. 3. Study. 4. Lev Tolstoy's bedroom. 5. Closet. 6. S. A. Tolstaya's bedroom. 7. Stairway. 8. Library. 9. The "Remington room". 10. Stairway. 11. Maids' room. 12. Guest room. 13. Balcony.

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N. PUZIN

Yasnaya Polyana

The Lev Tolstoi Estate-Museum

A Guide

Н. ПУЗИН

ЯСНАЯ ПОЛЯНА

Музей-усадьба Льва Толстого

На английском языке

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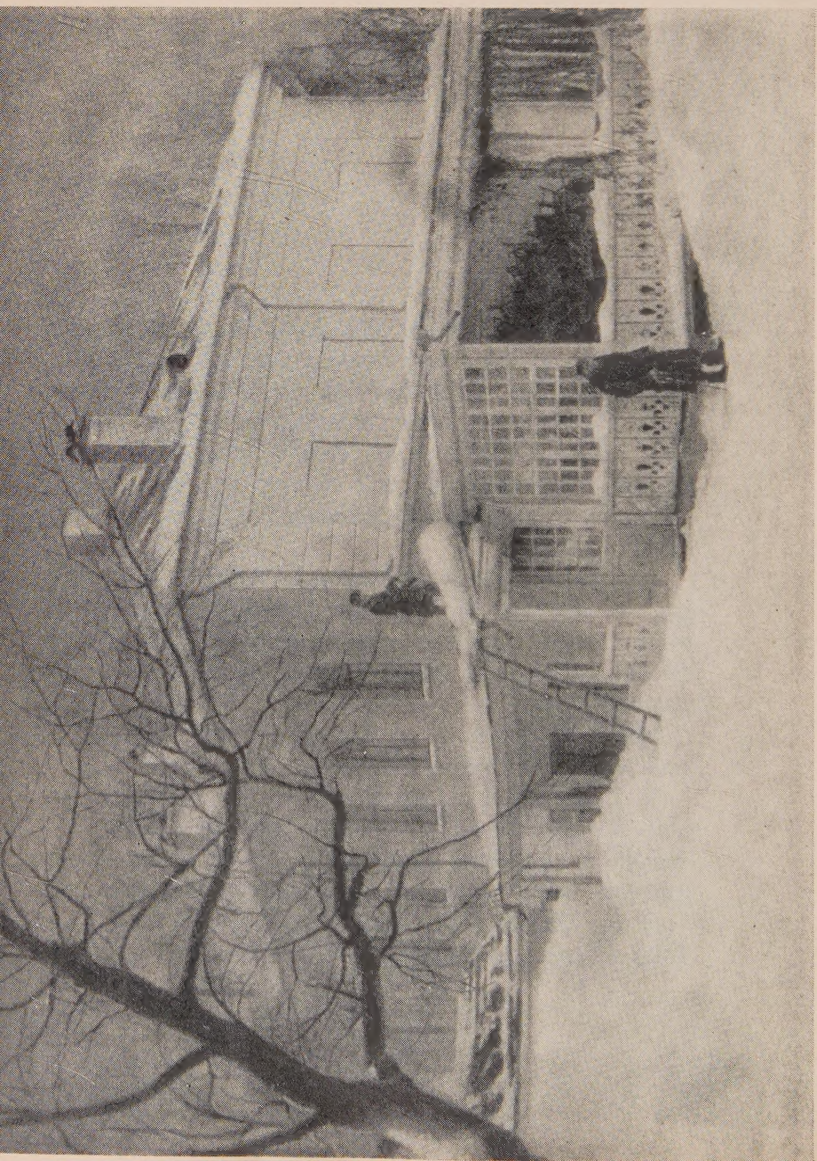
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Yasnaya Polyana (Bright Meadow) is an everlasting monument to the many fruitful years the great Russian writer Lev Nikolayevich Tolstoi spent here. From Yasnaya Polyana, according to Maxim Gorky, "the stern, truthful voice issued forth" for many decades, "exposing all and everything; he has told us nearly as much about Russian life as have all our other writers."

Lev Tolstoi lived at Yasnaya Polyana for over half a century. He witnessed and participated in many major historical events of his time and saw feudal, patriarchal, serf-owning Russia become a capitalist society.

Many of Tolstoi's great works were conceived and written at Yasnaya Polyana.

V. I. Lenin, in his articles (1908-11) on L. N. Tolstoi presented a deep analysis of the outlook and works of the great Russian writer. Both the strong and the weak points of the epoch which paved the way for the first Russian Revolution of 1905 were fully reflected in Tolstoi's novels.



This is what Lenin wrote of the national greatness and international significance of Lev Tolstoi: "... Tolstoi succeeded in raising so many great problems and succeeded in rising to such heights of artistic power that his works rank among the greatest in world literature. The epoch of preparation for revolution in one of the countries under the heel of the serf-owners became, thanks to its brilliant illumination by Tolstoi, a step forward in the artistic development of humanity as a whole."

* * *

No matter how many times one returns to the Tolstoi estate one is amazed at the unpretentious "lived in" atmosphere of the house. Many of its furnishings are described in Tolstoi's works.

Tolstoi returned to Yasnaya Polyana from St. Petersburg in 1856 and moved into the north-east wing built by his grandfather N. S. Volkonsky early in the 19th century. Outwardly it was exactly the same as the other wing, now preserved as the Literary Museum. The manor house of Yasnaya Polyana, where Tolstoi was born and spent his childhood, was sold in 1854.

As Tolstoi's family grew, various additions were made to the north-east wing. The first unplastered wooden extension to the right, which faced the Kliny Park, was completed in 1866.

*

In her memoirs Sofia Andreyevna Tolstoi's wife, wrote: "We purchased a former tavern* for the extension. It is really a hut, we added it on and made two rooms facing the orchard, one of which became Lev Nikolayevich's study. For some reason or other there was a white column in the middle of the room. We had a rather spacious terrace on top where we usually dined and spent our time in summer."

In this study Tolstoi continued working on *War and Peace*, which he had begun in the "vaulted room".

The second room became the maids' room.

In the winter of 1870 Sofia Andreyevna asked Tolstoi to add on another extension to the house. By the end of 1871 a solid brick extension was completed to the left of the wing. Tolstoi and Guryev, an architect from Tula, supervised the work. There is a large parlour on the second floor with six windows on both sides; the entrance hall, lower study and lower library occupy the ground floor.

In a letter to the poet A. A. Fet dated February 20, 1872, Tolstoi wrote: "...you would never recognise our house: we have been using the new extension all winter."

* The basis of the new extension was a large hut, formerly a tavern, that had stood on the highway, on "Tavern Hill" close by the site of the present L. N. Tolstoi Secondary School.



The Tolstoi home seen from Kliny Park

By 1894 the wooden extension with the covered upstairs terrace fell into decay. It was demolished and in its place, according to Sofia Andreyevna: "at the request of my daughters Tanya and Masha, who were not married at the time, I decided to add a house to Yasnaya Polyana opposite the parlour."

The new wing, symmetrical to the 1871 brick extension, was made of stout pine logs faced with brick. It had four rooms, two on each floor, and a lower and upper hall.

In 1892 a large covered terrace was built on from the opposite, south-west side, familiar through the many photographs taken there.

This is where the family congregated in summer. They dined and had tea here; this is where they received the many visitors who came to see Tolstoi among whom were Chekhov, Korolenko, Mechnikov, Stasov, Repin and many others.

In the first act of *The Light Shines in Darkness* (1902), a drama which is in many ways autobiographical, Tolstoi mentions the covered terrace, the flower beds which face it and the tennis and croquet lawns, all exactly as they were at Yasnaya Polyana.

A still from a film preserved in the Literary Museum shows M. I. Kalinin and Sofia Andreyevna at a tea table on the terrace during Kalinin's visit

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Lev Tolstoi by the terrace. 1908



to Yasnaya Polyana in 1919, shortly before her death. During Tolstoi's lifetime the terrace was overgrown with vines and, according to the recollections of friends, three window-like openings had to be cut in the green wall for light.

The terrace and porch balusters are very original.*

The house, plastered and painted white, has floors of natural pine, with the exception of the parlour, which has a parquet floor, and a green roof.

There is a small and narrow wooden plastered extension on the north-west side (formerly a store-room) which has an inner connecting door. A low brick wall with a pointed top and an archway leading to the yard ends here.

Thus, gradually, did the Yasnaya Polyana house, known to the family as the "big house" take on its present appearance.

After the Great October Socialist Revolution the Yasnaya Polyana Estate-Museum was put under the care and protection of the Soviet Government. Today it is one of the largest memorial museums in the world.

On June 10, 1921, by decree of the Soviet Government, Yasnaya Polyana was established as a state reservation. According to the decree, "the house-museum and all its furnishings" is to be preserved as it was during the last year of Tolstoi's life.

* The balusters are made of wide boards with the silhouettes of horses, boys and roosters cut in them. (Designed by N. Filosofov.)

In 1928 in commemoration of the centenary of Lev Tolstoi's birth, the house was turned into a museum, several of the rooms and exhibits were restored, the Yasnaya Polyana library was put in order and a catalogue of the books was compiled.

On October 29, 1941, the German fascists stormed into Yasnaya Polyana, a shrine of Russian and world culture.

The nazis turned the museum into a barracks. They destroyed and stole various museum exhibits (from among those that were not evacuated). Luckily the majority of the priceless objects and furnishings had been moved to the city of Tomsk (including Tolstoi's library, his writing desk, objects of art, photographs, household items, etc.).

On the last day of the nazi occupation the fascists tried to destroy the Tolstoi home. In carrying out this vengeful scheme they started bonfires in three of the upper rooms.

However, thanks to the heroic efforts of the museum staff, the fires were extinguished. The swift advance of the Soviet Army saved the museum from complete annihilation.

Immediately after Yasnaya Polyana was liberated by the Soviet Army, reconstruction work was begun on the estate in the very difficult conditions of the first wartime winter. All work was completed by the end of May and an exposition was organised of the items that had not been evacuated. On May 24,



1942, the Yasnaya Polyana Estate-Museum, a priceless cultural monument, the pride of all humanity, once again opened its doors to the hundreds of thousands of people from all over the world who wished to discover more about the life and works of the great Russian writer.

In May 1945, when all the treasures were returned from Tomsk, the museum was completely restored to its former appearance.

The Entrance Hall

The entrance hall of the Yasnaya Polyana house has several natural birch bookcases filled with books in many languages and on many subjects. Thus, as we cross the threshold we are greeted by books. They will accompany us throughout the house. Their abundance and diversity are indicative of the writer's active intellectual demands and broad scope of interests. Those volumes which bear traces of Tolstoi's reading in the form of his marginal notes are of special interest.

On the wall near the door to the corridor is a large black leather pouch in which mail was delivered daily from the Kozlova Zaseka (now Yasnaya Polyana) railroad station. There were newspapers, magazines and Tolstoi's extensive correspondence. In 1910, during the last year of his life, he received an average of from 20 to 25 letters a day.

*

In a cupboard near the stove are Tolstoi's hunting guns and paraphernalia, reminders of the passion he had for hunting, especially as a young man. "When, during a walk in spring," his son Ilya recalled, "he would hear the whistle and call of a woodcock, he would interrupt the conversation, raise his head, grab his companion by the sleeve excitedly, and say: 'Listen! That's a woodcock!'"

Tolstoi has described hunting scenes in a number of his works (*Childhood*, *War and Peace*, *Anna Karenina*, *Where There's a Will, There's a Way*, etc.).

In Maxim Gorky's reminiscences of V. I. Lenin, he says that once, when he dropped in to visit Lenin, he saw a volume of *War and Peace* on his desk.

"'Yes, Tolstoi. I wanted to reread the hunting scene. . . .' And Lenin said of Tolstoi:

"'What a mighty crag, what a giant of a man! That's a real artist for you, my good man. . . . And do you know what is so amazing? There was never a real *muzhik* in literature before this count.'

✱

Lev Tolstoi, his wife Sofia Andreyevna, and Tatyana Kuzminskaya (*right*) on the terrace steps. Tatyana Tolstaya is leaning through the shrubbery on the left. July 1898. Photograph by S. A. Tolstaya



"Then he looked at me from under his brows and asked:

" 'Who is equal to him in Europe?'

"And he answered his own question:

" 'No one.' "

To the right of the front door is a small servants' room. A flight of stairs leads to the second floor, with four doors opening off the landing to the parlour, the living room, the library and the attic.

Set on the landing is an 18th-century mahogany grandfather clock shaped like a turret. According to family legend, the clock was bought by Tolstoi's maternal grandfather, N. S. Volkonsky. The chimes are very melodious and the clock not only keeps time, but checks off the days of the month as well.

Beside it is a wheelchair sent from Moscow to the Crimea during Tolstoi's severe illness in 1901-02. During Tolstoi's 80th anniversary celebration at Yasnaya Polyana in 1908 he used the wheelchair again as he had sprained his leg.

The walls are lined with portraits in oil by unknown 18th- and 19th-century artists. Over the door to the living room is a portrait in a carved gilt frame believed to be of the writer M. Kheraskov (1733-1807).

*

Lev Tolstoi and Ilya Mechnikov.
May 30, 1909



The portrait in the oval frame to the left is of General S. F. Golitsyn (1749-1810), a close friend of Tolstoi's grandfather. The portrait to the right over the door is of A. A. Volkonsky, (1784-1832), a cousin of mother.

The Parlour

The door to the right of the landing leads to the parlour, as the Tolstois called the largest room in the house.

This is where the family, guests and visitors gathered every day. It served as a dining room, a place of social gatherings and parties for the young people and of serious conversation as well.

M. V. Nesterov, an artist, wrote: "At Yasnaya Polyana all life centered around Lev Tolstoi. His personality, his spirit, his great talent enriched all who came in contact with him."

In days gone by, the writers Turgenev, Fet, Leskov, Chekhov, Korolenko, Gorky, and Stasov, the artists Kramskoi, Repin, Ghe, and Nesterov, the revolutionary populist and former political prisoner Morozov, the scientist Mechnikov, the composers

*

Lev Tolstoi and Maxim Gorky.
October 8, 1900. *Photograph by*
S. A. Tolstaya



Taneyev and Arensky, and many, many other representatives of the arts and sciences, civic and political figures, workers, peasants and students, people from many countries of the East and West came here. Discussions and heated disputes were waged on the future of Russia and mankind, on the problems facing Russian culture and art.

Tolstoi was always at the heart of every discussion. Maxim Gorky recalled: "One had to witness it to understand the very special, inexpressible beauty of his speech which seemed incorrect, full of repetitions of the same words and as simple as the speech of a peasant. The power of his words was not only in his intonation and facial movements, but in the play and gleam of his eyes, the most expressive I have ever seen. Tolstoi had a thousand eyes in just one pair."

The first performance of *The Fruits of Enlightenment* was given in the parlour of Yasnaya Polyana on December 30, 1889. The idea of a family play was conceived by Tolstoi's eldest daughter, Tatyana. The younger members of the family and friends from Moscow and Tula who had come especially for the occasion took part in the production.

Tolstoi wrote: "There is a terrible commotion here. They wanted to put on a play and chose one of mine, which I began to edit and changed a bit. Yesterday they presented it here. The commotion, the crowd and the expenses were terrible. They did with a clear

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The entrance hall with several bookcases containing volumes from Tolstoi's personal library



conscience the very same things that are ridiculed in the comedy. Masha played the cook especially well."

One is struck by the singular and simple furnishings here, as everywhere else in the house. The many household objects add a warmth and coziness to the parlour and other rooms. None of the furniture belongs to any specific period, nothing is extravagant, as was the case with so many homes of the landed gentry.

A great number of things were handed down from one generation to the next. Side by side with the ancestral portraits in their heavy gilt frames that were a standard fixture of any estate, next to the 18th-century mirrors in carved frames and the mahogany furniture, we find simple bent-wood factory-made chairs, rough-hewn tables, the work of local carpenters, and an oilcloth-covered couch.

The family portraits, the fine mahogany antiques, inlaid card-tables, candlesticks and comfortable old armchairs were all once a part of the old, Yasnaya Polyana house which no longer exists, the one in which Tolstoi was born and raised. All these objects held memories of the past. In *Family Happiness* he writes that they "smelled of good family memories", and he used them as details of furnishings in a number of his early works and in his *Recollections*.

We find the following lines in *Childhood*:

"It was already dark when we reached home. Maman seated herself at the piano, and we children

*



etched our paper, pencils and paints and settled about the round table at our drawing. . . . And finally I made such a mess of my whole paper with blue paint that I tore it up in vexation and went off to have a nap in the big armchair." (Chapter XI.) The round table, the big armchair, the mirrors in carved frames with marble shelves and other furnishings from the old house are all to be found in the house-museum.

During the last years of his life Tolstoi found the aristocratic way of life at Yasnaya Polyana very trying, but he was helpless to change it, as his family, and especially his wife, refused to give up their private property. "...I scream with pain," he wrote in his diary on July 26, 1896, "I have become entangled and involved, I cannot stand it, but I hate myself and my life." A year before his death he wrote: "This insane (more than insane, when compared to the poverty in the village) life is a torture to me, and in its midst, I don't know how, I am doomed to live out my life." And so, on the cold, dark autumn night of October 28, 1910 Tolstoi left Yasnaya Polyana for good, since he could no longer remain "in luxury as before".

The large dinner table still stands in the parlour where family and guests gathered round it each day. They had breakfast at 9, lunch at 1, dinner at 6 and tea at 9 in the evening. N. Gusev, Tolstoi's personal secretary, recalls: "The conversation at the table

was usually general. Out-of-town guests would bring all the latest news from Moscow or Petersburg." Sofia Andreyevna sat at the head of the table. Tolstoi sat at her right in a yellow bent-wood armchair.

Upon returning from a neighbouring village with Dr. Makovitsky, his friend and family physician, still under the influence of the terrible poverty of the peasantry, Tolstoi wrote: "It is very strange to sit down to our dinner after this with 12 silver place settings, two butlers, roses on the table which cost a ruble and a half each and listen to talk about the superiority of this or that music, of the appropriateness or inappropriateness of the minister and Duma member's speech, of Count A.'s terrible neuralgia and Princess B.'s grief, of the death of my father and the advantage of a gymnasium education as compared to one received in a finishing school. It is strange, boring, and disgraceful and shameful."

From 1908 and 1910 Tolstoi would have his lunch alone, emerging from his study and entering the parlour after 2 p.m. "Many were the times," Gusev recalls, "when I noticed the shadow of his creative mood hovering in his expression. He would eat quickly, but his eyes were far away, as if he were looking at something that he alone could see.

"After a quick lunch, and a talk with the visitors, if there were any, Lev Nikolayevich would set out for a walk or a ride.... During the last period of his life, without his dog and his gun, but riding his



favourite horse Delir, or else on foot Lev Nikolayevich would go back and forth across the Zaseka, pondering over his novels, articles, letters, ideas, etc., in communion with nature as before. Sometimes, while in the saddle, he would take out his notebook and stop the horse, or at times, proceeding, he would jot down the thoughts and images which would suddenly come to his creative gaze."

In the left corner of the parlour are a large round mahogany table, a sofa and armchairs. On the table is a lamp with a large pleated paper shade. It was in this cozy corner that the family and guests gathered in the evenings and where the heart-to-heart talks took place. Sometimes Tolstoi or one of the family would read aloud, while the girls did needlework. L. Pasternak's painting *Tolstoi in His Family Circle* has captured the atmosphere of just such an evening at Yasnaya Polyana. This painting, as the reminiscences of P. Sergeyenko, depict the companionship of family life in the Tolstoi home. "It was getting on towards evening. Candles were brought in and set on the tea table. A lamp with a lampshade was placed on another table, a round one that stood in the corner. Sofia Andreyevna spread out to dry some photographs she had taken in the daytime and had printed herself, then she took up her needlework and sat down at the round table and bent her face close to her work. The large parlour with its dark squares of old portraits dissolved in the twilight."

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In August of 1895 Tolstoi read aloud chapters from his still unfinished novel *Resurrection* to a small circle of family and friends. The composer Taneyev, who was a guest at Yasnaya Polyana that summer, entered the following description of the readings in his diary: "Lev Nikolayevich read us his new novel, *Resurrection*, on the 6th and 7th of August. He began reading on Sunday the 6th, at 8 o'clock, after supper and continued reading until 1 a.m. L. N. read in a soft but very tense voice, and at times he handed the manuscript to Tatyana Lvovna, who relieved him. The first evening he read to the end of the courtroom scene. Following the readings, during supper and afterwards, there was a heated discussion. . . ."

There are yellow bent-wood armchairs, two identical couches and a round table in the opposite corner. This is the "young people's corner". One often heard laughter and jesting and someone playing the mandolin or balalaika here. Tolstoi liked laughter and merry-making and was always ready to listen to a funny story. His laughter was soft, but catching.

In the evenings Tolstoi liked a game of chess for relaxation after the day's concentrated work. Chess was his favourite game to the end of his life.

On the wall opposite the entrance to the parlour are portraits of Tolstoi and his family done over a period of years by some of the greatest 19th- and 20th-century Russian painters.

Lev Tolstoi, his family and friends, gathered round the table in the parlour. *Left to right:* Tolstoi, M. Stekhovich, Tatyana Tolstaya, M. Kuzminskaya, Maria Tolstaya, Sergei Tolstoi and Sofia Andreyevna Tolstaya. Tolstoi's sons Andrei and Mikhail are sitting on the screen. 1887



Ivan Kramskoi's portrait of Tolstoi (1873) is the very first in the gallery of portraits and is considered to be one of the best ever done. Kramskoi painted it during the first year Tolstoi was working on *Anna Karenina*.

On September 25, 1873 Tolstoi wrote the following to the poet Fet: "Every day for the past week the painter Kramskoi has been doing my portrait for the Tretyakov Gallery.... I agreed, because Kramskoi himself came here and agreed to do another portrait very reasonably for us, and my wife talked me into it...."

In a letter to her sister dated September 14, 1873, Sofia Andreyevna wrote: "... Kramskoi ... is painting two oil portraits of Lyovochka.... Now the painter himself has persuaded him, and Lyovochka has agreed to commission him for another portrait, which will remain here and will cost about 250 rubles. Now both are under way at once and are such good likenesses that it's terrifying to look at them."

In the opinion of V. V. Stasov, the famous art critic, "... both his portraits of Tolstoi are true masterpieces, priceless portrayals of the great Russian writer during his middle years. His talent, his mind, his original make-up, unbending will and unassuming

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Lev Tolstoi. *Portrait by Ivan Kramskoi, Oil. 1873*



nature are clearly reflected in the features and pose of this magnificent portrait."

The two portraits to the right of Kramskoi's are by his pupil, the great Russian painter Ilya Repin. The one dated 1887 is the first in a series of brilliant portraits and sketches of the writer done by Repin during their many years of friendship. This unfinished canvas shows the writer at his desk in the lower study, against the background of a bookcase.

In 1887 Tolstoi wrote to V. Chertkov: "Tomorrow marks a week since Repin has been living with us and painting my portrait and taking up my time, but I am glad of it and have come to like him immensely. . . ."

Here is an entry from Sofia Andreyevna's diary: "The artist Repin was here, he came on the 9th and left late at night on the 16th. He painted two portraits of Lev Nikolayevich; the first was begun in the downstairs study, but he was dissatisfied with it and began another upstairs in the parlour, against a light background. The portrait is truly wonderful. It is here now, while it is drying. He finished the first in a hurry and presented it to me."

Repin was dissatisfied with this portrait. He said at the time: "There is no air, and the perspective is

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The "young people's corner" of the parlour



all wrong." Sergei Tolstoi, the writer's son, observed: "Nevertheless the eyes in this portrait, Lev Nikolayevich's keen, rather small grey eyes, are so amazingly true to life as in no other portrait of Tolstoi, either by Repin himself or by any other artist."

In the centre of the wall is another excellent portrait by Repin of the writer's eldest daughter, Tatyana (1893).

"... I asked Repin to do a portrait of our daughter Tanya," Sofia Andreyevna recalled. "He agreed immediately, for he liked our Tanya very much and had a high opinion of her and undertook to paint her portrait... At first, I liked the portrait as a painting, but there was little resemblance. Towards the end the resemblance became clear and now I like it very much. I recall that Repin was in a hurry to go to Petersburg ... and that is why he did not have time to finish the hands. And so the hands are sketched in."

This portrait was done from life in the Tolstoi home in Moscow, but has been at Yasnaya Polyana since 1894. It was loaned for exhibitions twice: once to Tavrichesky Palace in Petersburg in 1905 and once to an exhibition of Repin's works in Moscow and Leningrad, held in 1936-37. Tatyana Tolstaya studied art with Repin and was a student of the Moscow School of Art, Sculpture and Architecture. There are several of her known drawings and port-

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Lev Tolstoi and Ilya Repin in the parlour, December 17, 1908. Photograph by S. A. Tolstaya



raits of her father, members of the family, relatives and Yasnaya Polyana peasants.

To the left near the window is a portrait by Nikolai Ghe (1891) of Tolstoi's daughter Maria.

This is what Tatyana Tolstaya wrote of the portrait: "I once began a portrait of my sister Masha when he was present, in order that he might give me a few pointers. When the sketch was completed, Ghe came over, looked at it and did not approve of my work. 'Why, Tanya, is that the way to draw? This is how it should be done! And taking the palette and several large brushes from my hands, he redid the entire sketch. Then he handed me the palette and told me to continue. But the beginning was so good I did not want to spoil it, and we prevailed upon him to finish it, which he did.'"

On the same wall (to the right, near the window) we find a portrait of the writer's wife, Sofia Andreyevna, by Valentin Serov (1892). In style the portrait is quite unlike Serov's other paintings of the early 90s. Tolstoi, who was living in Moscow at the time, asked the painter to do a portrait of his wife. The completed painting was unanimously adjudged a very good likeness.

On the opposite wall are family portraits in oil

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Maria Tolstaya. *Portrait by Nikolai Ghe. Oil, 1891*



by unknown artists. These portraits trace the family's history over many years, the history of Yasnaya Polyana and the family chronicle in Tolstoi's works.

To the left of the door is a portrait of Tolstoi's maternal grandfather, General N. S. Volkonsky (1753-1821). Tolstoi considered him to be "wise, proud and talented". Volkonsky was a man of broad views and interests, of an independent nature and opinions. The park was laid and the ponds dug under his supervision, and the main structures which are standing to this day at Yasnaya Polyana were built in his time. Tolstoi recorded several scenes from his grandfather's life and his character traits as well in *War and Peace* in the personage of Prince Nikolai Andreyevich Bolkonsky. Even the old Prince's appearance, described in one of the drafts of the novel, resembled that of Volkonsky: "The Prince was young for his years, his hair was powdered, his heavy chin was clean shaven and showed blue. . . . He was erect, carried his head high, and his black eyes under his thick wide brows were proud and calm over the thin aquiline nose, his thin lips were firm."

The portrait in the gilded carved frame on the same wall is of Tolstoi's great-grandfather, Prince Nikolai Ivanovich Gorchakov (1725-1811).

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Sofia Andreyevna Tolstaya. *Portrait by Valentin Serov. Oil. 1892*



According to the existing documents, Tolstoi had planned a novel in 1879, to be set in the 18th century. The main characters were to be his ancestors, the Princes Gorchakovs. Tolstoi describes his great-grandfather N. I. Gorchakov, his life, tight-fistedness and wealth in *Reminiscences*, and in greater detail in his unfinished story *The Toiling and the Encumbered*.

To the left of the door leading to the living room is a portrait of Tolstoi's paternal grandfather, Brigadier and Privy Council Member I. A. Tolstoi (1757-1820), who married Gorchakov's daughter. Tolstoi wrote of his grandfather: he was "as I understood him, a narrow-minded man, very gentle, merry and not only generous, but a muddle-headed spendthrift. Mainly, however, he was a credulous person."

When the French Army occupied Moscow in 1812 I. A. Tolstoi lost his house and all his belongings. He is portrayed as Ilya Andreyevich Rostov in *War and Peace*.

The earliest of the family portraits is a painting of Tolstoi's great-great-grandmother, Tatyana Gorchakova (née Mortkina), who died in 1781. It hangs to the left in the pier. She wears the black robes of a nun and is holding a rosary.

To the right near the window is a portrait of Tolstoi's maternal grandmother, Yekaterina Volkonskaya (née Trubetskaya) (1749-92), the wife of N. S. Volkonsky. According to family legend, this portrait was done by F. Rokotov.

Here in the living room are several sculptural portraits of Tolstoi. One is by Ghe (1890), another by Repin (1891). There is a bust of Sofia Andreyevna by their son, Lev (1910).^{*} Standing on the left pier-glass table is one of the best sculptural portraits of Tolstoi, a half-portrait by P. Trubetskoi in which he is depicted with his arms folded across his chest (plaster, 1899).

The two pianos (a Becker grand and baby grand) in the parlour reveal the important role music played in the life of the Tolstoi family.

Sergei Tolstoi wrote: "I never met anyone in my life who was so sensitive to music as my father."

Tolstoi carried this love for classical music and Russian folk songs and dances through all his long and eventful life. During his last years he said: "There is nothing I like better than our simple village songs."

According to his son Sergei, "Lev Nikolayevich encouraged the performance of folk songs in his family circle. Sometimes he would say: 'Why don't you sing or play.' His daughters Tatyana and Maria sang the songs of the Yasnaya Polyana peasant women and gypsy songs as well."

Tolstoi was a connoisseur of folk poetry and songs. In *War and Peace*, *Anna Karenina*, *The Snow-*

^{*} The bust was modelled in the parlour and cast on the terrace.

storm, *The Idyll, Family Happiness*, and others, he returns again and again to the songs of the Russian people as an expression of the breadth and strength of the Russian character. In an article entitled "What Is Art?" he writes: "A few days ago I was returning home from a walk in a depressed state of mind. Approaching the house I heard the loud singing of a large choir of peasant women. . . . In this singing, with its cries and clanging of scythes such a definite feeling of joy, cheerfulness and energy was expressed that, without noticing how it had infected me, I continued my way towards the house in a better mood and reached home in high spirits and good cheer. I found that the rest of the family had been listening to the singing in the same excited state. . . ."

Sergei Tolstoi recalls further: "In the 70s Tolstoi was so carried away with music that he would play for three or four hours a day. One of my brightest childhood memories is the impression his playing made on me. Often, after we children had gone to bed, Father would sit down at the piano and play until twelve or one o'clock at night, sometimes playing duets with Mother."

In the evenings, when the family and guests gathered in the parlour, the sounds of music and singing could be heard. Tolstoi often accompanied one of the family, usually his sister-in-law, T. A. Kuzminskaya, who sang the songs of Glinka, Dargo-



S. Taneyev (left) and A. Goldenveizer in the parlour. February 1906. Photograph by S. A. Tolstaya

myzhsky and Chaikovsky. Many noted musicians visited the family at Yasnaya Polyana. Among them were Taneyev, Arensky, Wanda Landowska, Olenina-d'Algeim, Goldenveizer, Igumnov, Erdenko, the balalaika virtuoso Troyanovsky and others.

Tolstoi liked to listen to the music and singing as he sat in the deep big armchair near the piano in the living room.

A. Goldenveizer recalls: "During a recital he usually sat in his grandfather's low, wide armchair upholstered in cheap material which stood at the far end of the piano."

Repin portrayed Tolstoi in this armchair in a drawing entitled *L. N. Tolstoi in His Grandfather's Chair* (1887), and in a portrait entitled *L. N. Tolstoi in the Pink Armchair* (1909).

Among the albums of music in the book-stand in the corner are many of Tolstoi's favourite works by Chopin, Mozart, Glinka, Haydn, Rubinstein, Balakirev and others. Next to it on the table is a brown leather folder containing an album of drawings, pastels and water-colours presented to Tolstoi. The stamped silver lettering of the inscription reads as follows: "28 August 1908. To the great writer of the Russian Land, Lev Nikolayevich Tolstoi, from the Moscow Society of Art Lovers." It contains paintings and drawings by Kasatkin, Appolinary Vasnetsov, Baturin, Pasternak and others.

The Living Room

Leading off from the parlour is a small sunny room with two windows facing south. This is the living room. Here Tolstoi's distant relative, his dearly beloved "Auntie", Tatyana Alexandrovna Yergolskaya (1792-1874),* "the third person after Father and Mother whose influence was the greatest..." lived for many, many years. T. A. Yergolskaya never married, she devoted her life to bringing up Tolstoi, his brothers and sister after they were orphaned at an early age.

Tolstoi described this room as it was during his boyhood at Yasnaya Polyana when Tatyana Alexandrovna lived here.

"This is what her room was like: there was a chiffonier in the left corner with innumerable things of value to her alone; in the right corner was an icon stand with icons and a large inlaid silver icon of the Saviour; between the two was the couch on which she slept with a table in front of it. To the right was a door leading to her maid's room.... Between the windows and under a mirror stood her small writing table with little jars and vases in which there were sweets: biscuits and dates to which she treated me. Near the window were two armchairs, and an

* The portrait of T. A. Yergolskaya and that of Tolstoi's mother (except a silhouette from her childhood) have not been preserved.

embroidered boudoir chair to the right of the door, in which she liked me to sit, and I often sat in this chair in the evenings."

Here Tolstoi spent the long autumn and winter evenings in the company of "Auntie". "And these evenings," Tolstoi wrote, "have remained as a precious memory. I owe my best thoughts, my best emotions to these evenings...."

Tolstoi described the furnishings of the room as it was during T. A. Yergolskaya's lifetime in *Family Happiness*, as Tatyana Semyonovna's room.

In some respects the character and fate of Sonya in *War and Peace* reflects that of Yergolskaya in her youth. She was also the prototype for Nekhlyudov's aunt in *A Russian Proprietor* and in *A Morning of a Landed Proprietor*.

From 1874 onward this room became the living room and is mainly associated with Tolstoi's wife, Sofia Andreyevna. Her little mahogany bureau, at which she usually sat while rewriting her husband's works, stood in the corner near the window, to the right of the door. At present, this writing desk is at the Tolstoi Museum in Moscow and a desk in the Russian style now takes its place at Yasnaya Polyana.

In the nearly 48 years of their married life Sofia Andreyevna was Tolstoi's faithful helper in his monumental literary work. As is known, he was extremely demanding towards himself and his writing,

ever striving to give his thoughts the most concise and vivid interpretation possible. In the process of his work he changed not only words, phrases, chapters and the entire composition, but often the plot itself. This is true of *War and Peace* and of his other works.

Tolstoi's draft manuscripts, covered with endless corrections, additions and inserts on the margins, all of them written most illegibly, had to be continuously copied over again. This great task lay completely on the shoulders of Sofia Andreyevna, especially during the early years of their marriage. "I spend my days rewriting for Lyovochka and that is why I tire so," she wrote in a letter to her sister.

"Recopying *War and Peace* and Lev Nikolayevich's works in general gave me great aesthetic pleasure," she later recalled. "I awaited evening without fear of the work ahead but with anticipation, knowing it would bring once again the joy of learning of the further developments of his novel. I was amazed at this vitality of thought, at the diversions, unexpected turns and unfathomable variety of forms in his work."

Ilya Tolstoi wrote of his mother: "She sat in the living room near the parlour, at her little writing desk, and spent all her free time writing.

"Bent over the paper, peering at Father's scribbles with her near-sighted eyes, she sat thus whole evenings on end and often went to bed late at night, after everyone else."



Kramskoi painted Tolstoi's portrait in this room in 1873. "I would come into the little living room," Sofia Andreyevna recalled, "and would look at the two artists: one was painting a portrait of Tolstoi and the other was writing his novel *Anna Karenina*. Their faces were serious and concentrated, both were true artists of great significance, and I felt such respect for them."

During the sittings there were heated discussions on art between the artist and writer, later to be voiced in *Anna Karenina* and in an article entitled "What Is Art?"

To the left of the door leading from the parlour is a round mahogany table which was also brought here from the old Yasnaya Polyana house. Beside it are a couch and two low comfortable armchairs of Persian walnut. Here friends and guests gathered. Sofia Andreyevna usually had some needlework, either her knitting, mending or embroidery to do as she talked with them. It was here at this table that Turgenev read aloud his story *The Dog*, "with lively expression" and the evening took on a "truly Turgenev character".

Along the wall is a couch and beside it a small bamboo table with a majolica top, presented to Sofia Andreyevna on her birthday by her daughter Maria. There is a small Russian cupboard near the window. On it are two plaster figurines by Gintsburg (1891) and Aronson (1901).

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In 1891 both Repin and the sculptor I. Gintsburg were at Yasnaya Polyana at the same time. The artist was working on a portrait of Tolstoi in the "vaulted room", while the sculptor was doing a sculptural portrait of the writer.

The walls here are covered with numerous portraits of members of the Tolstoi family and friends and landscapes of Yasnaya Polyana.

Tolstoi, the great toiler, deep in thought and surrounded by the implements of physical labour which, together with his creative work, took up a great deal of his time in the 80s and 90s, is excellently portrayed in an authorised copy of Repin's famous painting (1891) of the writer in his Yasnaya Polyana "vaulted room" study.* V. V. Stasov wrote on June 26, 1891: "The character, the true creative spirit of the great writer is expressed, I believe, in fiery lines in this small picture. His eyes are lowered, but you seem to see how keenly they are peering from under his heavy, knitted brows at that which is being written by his powerful, strong hand on the paper lying before him. The table Tolstoi is writing at is moved up close to the window, through which

* "A copy of an oil painting by Repin of Lev Nikolayevich writing downstairs in the 'vaulted room' was done by some artist from Oryol recommended by my brother A. A. Bers," Sofia Andreyevna wrote. Besides, Sergei Tolstoi said that during one of Repin's visits to Yasnaya Polyana he "added warmth to the entire painting".

a stream of light flows into the room. A large spade rests against the wall in one corner; nearby is a scythe standing upright, a saw is suspended from the ceiling, there is a small axe on the floor near the door and various articles of clothing and a wide-brimmed hat hang on pegs on the far wall. This portrait is a real picture; I think it is a truly historical portrait, one which will bring joy and wonder to all our future descendants."

There is an oil portrait of a woman (a copy by an unknown artist of an original painting by Vogel von Vogelstein) on the wall which separates the living room from the parlour, between the window and the door. This is Anna Golitsyna (née Princess Prozorovskaya), whose features reminded Sofia Andreyevna of her own mother.

To the left of the entrance to the parlour is a large oil portrait by Ghe (1886) of Sofia Andreyevna holding her small daughter in her arms.

"His desire to paint my portrait was very flattering," Tatyana Tolstaya wrote in later years, "but my father asked him to do a portrait of my mother instead....

"... My mother was portrayed sitting in an armchair, dressed in a velvet gown edged with lace. One morning Ghe came to the dining room for coffee and told us that the portrait was no good and that he would destroy it.

" 'It's preposterous,' he said. 'A lady of the manor,

sitting there in a velvet gown, and all you can say of her is that she has forty thousand in her pocket. The portrait should be of a mother, while this is nothing of the kind.'

"Thus, the portrait was destroyed and several years passed before another one was begun. This time my mother was painted standing, in a black cape, with my younger sister Sasha."

There are two landscapes in oil by Pokhitonov beside it: *Where the Little Green Stick Is Buried* and *Oaks in Chepyzh*. Sofia Andreyevna recalls how she was caught under this oak during a terrible storm, and tried to shield little Seryozha, who was in his pram (the scene was described in *Anna Karenina*, when Kitty is in Kolka).

Of interest are two pastel portraits: one of Tolstoi's father, N. I. Tolstoi, as a youth, the other of his grandfather, I. A. Tolstoi, then Governor of Kazan. Both are by K. Bardu, who lived in Kazan from 1812 to 1816. One may assume the portraits were done there when Tolstoi's grandfather was in charge of Kazan Gubernia (1815-20).

There are also two oil portraits of Tolstoi's aunts, P. Yushkova and A. Osten-Saken by unknown artists and a photograph in an oval walnut frame, dated 1865, of Tatyana Kuzminskaya (née Bers), Sofia

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Lev Tolstoi. 1910



Andreyevna's sister. According to Sofia Andreyevna, this is what Tolstoi said of his heroine Natasha in *War and Peace*: "I took Tanya, mixed her well with Sonya, and got Natasha." He said that Natasha's features were those of Tatyana Bers. This is what he wrote in a letter to Bashilov, the first illustrator of *War and Peace*: "In 'The Kiss' can you make Natasha look like Tanechka Bers?... But I am convinced that you, as an artist, having seen Tanya's daguerreotype taken at the age of 12, her photograph in a white blouse at 16 and then her large portrait done last year will not fail to make use of this type and its transformations, which are very close to my type."

In the pier to the right is a portrait in an oval frame of the first owner of Yasnaya Polyana, Major-General S. F. Volkonsky (1715-84), Tolstoi's great-grandfather and a participant in the Seven-Year War (1756-62). Family legend has it that at his wife's request he wore a small icon she gave him around his neck in all his campaigns, and that it actually saved his life when an enemy bullet hit him. Tolstoi recalls this legend in *War and Peace*, in the scene where Princess Maria pleads with Prince Andrei to take an icon with him to war: "My father's father, our grandfather, wore one in every campaign," she says.

In the pier to the left is a portrait of S. F. Volkonsky's youngest son, N. S. Volkonsky, as a young man.

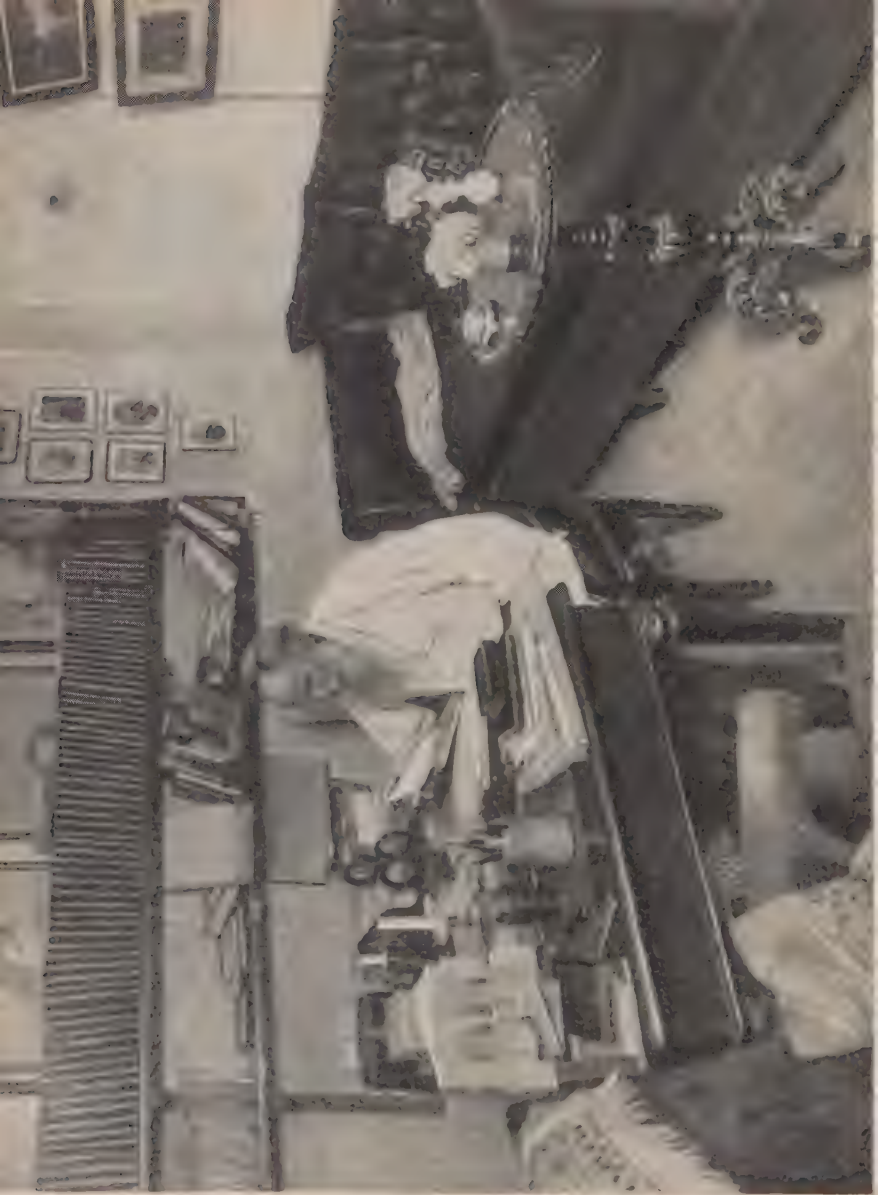
As is known, Tolstoi revered the memory of his grandfather, and in his youth he even tried to imitate him. In his novel *War and Peace* the chapters about Prince Nikolai Andreyevich Bolkonsky's family and their life at Lysiye Gory (Yasnaya Polyana) are described with great warmth.

The Study

Adjoining the living room is a room with a large casement window and a door leading to a balcony. Twice it served as Tolstoi's study, first from 1856 to 1862 and then from the summer of 1902 to his departure from Yasnaya Polyana on October 28, 1910. Here Tolstoi worked on *Youth, Family Happiness, Pedagogical Essays, Tikhon and Malanya, Polikushka, Khadji-Murat, Reminiscences, The Fake Cupon, After the Ball, Kornei Vasilyev, Alyosha Gorshok, Berries, The Posthumous Notes of Old Fyodor Kuzmich, Father Vasily, What I Saw in My Dream, I Cannot Remain Silent, Songs in the Village, Three Days in the Village, Khodynka, There Are No Guilty Ones on Earth, The Dream* and others.

The furnishings of the study accompanied Tolstoi throughout his lifetime, from the day he was born to his last days at Yasnaya Polyana.

To the left of the entrance from the living room is an antique writing desk of Persian walnut with three drawers and covered with worn green broadcloth.



During all the long years Tolstoi spent at Yasnaya Polyana he always worked at this desk, which had once belonged to his father.

This is the desk at which the great writer wrote most of his works, including *War and Peace* and *Anna Karenina*. Whenever the study was moved to another room this desk, as well as the broad couch next to it, were moved too.

Many of the simple objects on the desk had a sentimental value, as for instance, the leather paper box, the paperweight in the shape of a bronze dog on a round base of red marble that once belonged to "Auntie" T. Yergolskaya and was always on her table. In the novel *Resurrection* we find the following:

"Natalya carefully examined her brother's two little rooms. She noticed in everything the love of cleanliness and order she knew so well in him and was struck by the novel simplicity of the surroundings. On his writing-table she saw the paperweight with the bronze dog on the top which she remembered. . . ." (Part 2, Chapter XXXI).

Of special interest is a large, uncut green glass paperweight, presented to Tolstoi by the factory and office workers of the Dyadkovsky Maltsevsky Crystal Works in 1901, after his excommunication. There is a monogram and an inscription in gold lettering which reads as follows: "You have shared the fate of many great men who were ahead of their times,

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dearly beloved Lev Nikolayevich! Before, too, they were burned at the stake, buried in dungeons and exiled. May the Pharisee 'holy fathers' excommunicate you as they wish and from whatever they wish. The Russian people will always be proud, for they consider you their own great, dear and beloved one".

Tolstoi treasured this paperweight among his most valued possessions. In a letter to A. Endaurov, he wrote: "I received your magnificent gift, of which I especially treasure the inscription, and wish you would convey my deepest gratitude to all the signers."

Among the books on the desk is one Tolstoi bought in 1910. It is *The Life of the Russian People in Proverbs and Sayings*, by I. Illustrov. Tolstoi valued it as a source of Russian folk wisdom. He considered this folk wisdom to be the key to an understanding of life. "...In order to understand life," he wrote, "I must know not the life of the exceptions, not the life we, who are parasites on life, lead, but the life of the ordinary working people, the people who make life, I must understand the meaning these people impart to it."

Tolstoi's personal belongings still fill the drawers: pens with traces of ink on them, pencils, a pen-knife, paper cutters, a set of instruments. Here, too, are several sealed letters post-marked 1910, which arrived at Yasnaya Polyana after Tolstoi's departure and death. Standing before the desk is a low armchair which once belonged to Tolstoi's daughter Tatyana.

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Tolstoi was near-sighted, but never wore either glasses or a pince-nez and chose to sit on a low chair when he worked. In the evenings he read by the light of a single candle.

Behind the desk and against the wall is an antique oil-cloth-covered couch (formerly upholstered in leather) on which Tolstoi, his brothers and sister and his own children were born and on which he liked to relax after working. This is a family heirloom, the very same "worn leather couch with copper nailheads" that is described in *Childhood*, *A Morning of a Landed Proprietor*, *A Russian Proprietor*, *Family Happiness*, *War and Peace*, *Anna Karenina*, and *Reminiscences*.

The drawers of the couch held Tolstoi's manuscripts, which "he never let anyone touch."

At the opposite wall is a round table, near it (at the door) is an armchair, and beside it in the corner is a deep armchair (early 18th century), the so-called "horned" chair in which Tolstoi had his morning coffee after returning from his daily walk. Here, too, he read his mail and looked through the books and newspapers that had arrived. In the evenings he relaxed in it, playing solitaire or talking with a visitor. A painting dated 1909 by A. Moravov depicts Tolstoi working in this cozy corner of the study.

Tolstoi's most concentrated working hours were in the morning and until 2 or 3 p.m. He wrote in the study in complete silence.

The bookshelf over the desk is an exact copy of a shelf made by Tolstoi and burned by the nazis in 1941. The top shelf holds the Brockhaus and Efron Encyclopaedic Dictionary. Among Tolstoi's many marginal notes we find several on the articles on K. Marx (Vol. 36), F. Engels (Vol. 80) and socialism (Vol. 61).

The bottom shelf holds books dealing mostly with philosophy and religion. Among them are the works of Montaigne, Plato, Amiel's "Journal Intime", volumes by the ancient Chinese philosophers Confucius and Lao-Tse, an English book by Joseph Doke entitled *M. K. Gandhi: an Indian Patriot in South Africa* (the book was sent to Tolstoi by Gandhi in 1909 and bears the former's notations in pencil), *Buddha, His Life, Teachings and Community*,* by G. Oldenburg (Moscow, 1905). Here, too, are the Bible, the Koran and other religious teachings. Many of these served Tolstoi as source books during his work on his anthologies *The Thoughts of Wise Men for Every Day* (1903), *Topics for Reading* (1906), *For Every Day* (1909-10), and *Life's Journey* (1910). The following volumes are on the book-stand near the desk: *Conquering Wheat* by P. Kropotkin, *A Collection of Revolutionary Songs*, *An Everyday Occur-*

* Tolstoi read this book in May 1907 and entered the following in his notebook: "I've read Buddha." According to A. Goldenveizer, Tolstoi said: "It is a good and interesting book," but he did not approve of its "scientific tone".



rence (*A Pamphleteer's Notes on the Death Penalty*) with an inscription that reads: "To Lev Nikolayevich Tolstoi from a most grateful Vl. Korolenko for tremendous moral support." Tolstoi had read the article and in a letter to the author dated March 27, 1910 he wrote: "...I cannot find words to express my gratitude and love for this article, exceptional in style, in thought and, chiefly, in spirit. It should be reprinted and millions of copies distributed. No speeches in the Duma, no treatises, no dramas or novels will ever produce one-thousandth part of the beneficial influence this article should. . . ."

Beside it is a small Social-Democratic collection of articles entitled *Concerning the Boycott of the Third Duma*, published in 1907 and containing an article by V. I. Lenin "Against Boycott". (*Notes of a Social-Democratic Publicist*). This article attracted Tolstoi's attention, for we find his notes on the margin in black pencil marking off the following lines: "...the historical conditions of the boycott's applicability. The Social-Democrat who takes a Marxist stand draws his conclusions about the boycott not from the degree of reactionariness of one or another institution, but

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The "vaulted room" (which served as Tolstoi's study for a total of 20 years) after the nazis were driven from Yasnaya Polyana, December 1941



from the existence of those special conditions of struggle that, as the experience of the Russian revolution has now shown, make it possible to apply the specific method known as boycott. If anyone were to start discussing the boycott without taking into consideration the two years' experience of our revolution. . . ."

These notes in the margins of Lenin's article, which Tolstoi studied closely, as well as the other books in his study, indicate the unusual scope of his interests, they show how closely he followed the latest social and political developments in Russia.

A phonograph sent to Tolstoi by Thomas Edison in 1908 stands near the door leading to the bedroom. This present was an expression of the inventor's deep respect for the great Russian writer. However, Tolstoi only used it for a few months. He dictated several letters and the beginning of the article *I Cannot Remain Silent*, but the procedure seemed too complicated and he stopped using the machine. Nevertheless, several rolls on which Tolstoi's voice was recorded have been preserved. Nearby are a plain wooden table and a bookstand and near the window are two antique latticed-backed armchairs which belonged to Tolstoi's father.

There are quite a number of portraits, engravings, photographs of paintings and photographs in the study, all of which shed light on Tolstoi's tastes,

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interests and friendships during various periods of his life.

To the right on the wall opposite the window are photographs of Tolstoi's literary contemporaries and friends: Turgenev, Nekrasov, Fet and Kovalevsky. One photograph is of a group of writers, the staff of *Sovremennik** (Goncharov, Turgenev, Druzhinin, Ostrovsky, Grigorovich and Tolstoi), taken by S. Levitsky at Tolstoi's suggestion and bearing the autographs of Goncharov, Turgenev, Druzhinin and Ostrovsky. It was on the pages of this magazine that *Childhood*, Tolstoi's first published work, appeared.

"I was looking at the portraits of writers I had known, taken in 1856, and now all deceased, and I recalled them all so vividly," Tolstoi wrote in his diary on January 14, 1907.

Over the bookshelf on the same wall are five fragments of Raphael's *Sistine Madonna*. Tolstoi's friend and relative A. Tolstaya sent him these old lithographs.

To the left is a photograph of the then well-known American economist Henry George (1839-97). After reading Tolstoi's works, the economist sent him his own books and his "respect and admiration" for the work Tolstoi was doing. Here, also, is a photograph

* *Sovremennik* was a literary and socio-political magazine, published in Petersburg from 1836 to 1866. The magazine was the voice of the Russian revolutionary democrats.

of the critic N. Strakhov (1828-96), a frequent guest at Yasnaya Polyana from 1871 on. "Is it not a joy, is it not a great joy to know such a person as you, and to visit such a corner of the earth as Yasnaya Polyana," he wrote.

On the wall over the couch are seven photographs of paintings by N. Orlov depicting scenes from peasant life. Tolstoi kept them as very truthful portrayals of the poverty, ignorance and oppression that ruled the Russian peasantry. He wrote the introduction to a separate edition of these photographs in which he said: "My favourite subject . . . is the Russian people—the real Russian muzhik people. . . ." The album is also to be found in the study.

A wooden dipper with a chain, made in 1903, hangs on the same wall. The inscription, in Tatar, reads: "To Mister Count Lev Nikolayevich Tolstoi from Arslan Ali Sultanov."

Across the doorway is a shelf holding Tolstoi's father's field-glasses in the original leather case and his small bone abacus. Of special interest is a collection of family miniatures (the Gorchakovs, Trubetskoi, Volkonskys and Tolstois), set in four-panel table screens. The screens were made by V. Alexeyev, tutor to the older Tolstoi children, and the portraits were set in chronological order as directed by Tolstoi.

To the right of the door leading from the living room, over the shelf that held books for visitors, is a large portrait of Charles Dickens. Tolstoi always

admired Dickens for his democratic outlook and his humanitarian writing. While in London in 1861 he attended Dickens's lectures on education.

In the window pier to the right is a photograph of Ernest Crosby (1856-1906), American author and social reformer who visited Tolstoi at Yasnaya Polyana in 1894 and later wrote about him and the views they shared.

To the left, near the window, is a portrait of William Lloyd Garrison (1804-79), an American civic leader who was active in the abolition movement. He preached non-resistance to evil 50 years before Tolstoi did and was the foe of all violence. The inscription on the photograph reads: "Liberty for each, for all, and for ever! Wm. Lloyd Garrison. Boston. Oct. 23, 1873."

The wall opposite the desk is covered with numerous water-colour portraits, daguerreotypes and photographs.

To the left of the door is a photograph in an oval frame of a Polish revolutionary Joachim Lelewel (1786-1861), taken in the 1860s, whom Tolstoi, at the suggestion of Alexander Herzen, visited in Brussels in 1861. Here also are two wonderfully preserved daguerreotypes of Princess L. Volkonskaya (née Truzson, 1825-90), and her husband A. Volkonsky (1818-65), whom Tolstoi depicted in *A Story of Yesterday*. On the reverse side of the first daguerreotype an inscription in Sofia Andreyevna's hand

on a piece of paper pasted to the cardboard reads: "The Little Princess in *War and Peace*."

The photograph in a black oval frame is of the children of Maria, Tolstoi's sister; there is also one of her in her old age as a nun, and beside it is a large portrait of his brother Sergei, taken two years before his death. "I admired Seryozha greatly," Tolstoi wrote, "as something quite alien to me and unfathomable. His was a human life, a very beautiful life, but completely unfathomable to me, mysterious and therefore especially attractive. He died a few days ago, and in his fatal illness and death he was just as unfathomable to me and just as dear as in the long past days of our childhood."

There are two water-colours of Tolstoi's father, Nikolai Ilyich. In one he is wearing a black tunic with a red collar and in another a brown flared coat.

There are also: a very old photograph of Tolstoi's distant relative, Colonel S. D. Gorchakov (1794-1873), a participant of the war of 1812; a water-colour by Osokin (1836) of Tolstoi's uncle by marriage, Colonel V. I. Yushkov (1789-1869), in his youth; and photographs of Sofia Andreyevna and Tolstoi with their daughters Maria and Alexandra.

It was in this study, surrounded by family heirlooms and his dear ones that Tolstoi spent his last hours before leaving Yasnaya Polyana on the night of October 28, 1910.

Two volumes of Dostoyevsky's *The Karamazov Brothers* (1882 edition) are on the round table. Tolstoi was reading the first volume during his last days at Yasnaya Polyana. The book is opened to page 359 of Vol. 1, and we find the only notation he made in the chapter entitled *Of Hell and Hell Fire*. The letters NB appear on the margin and several lines are underlined. Upon leaving the study, Tolstoi blew out the candles on his desk. They were never lighted again.

The furnishings and numerous objects have remained exactly as they were during Tolstoi's lifetime, creating an unforgettable impression, for it seems as if Tolstoi has just left the room.

The Bedroom

Adjoining the study is a room with two windows opening onto the balcony. This was Tolstoi's bedroom from 1862 to 1910.

It was in this room on the night of October 28, 1910 that he came to a final decision about leaving Yasnaya Polyana forever. Following is an entry from his diary: "I went to bed at half past eleven. I slept till after 2 a.m. I awoke and again heard, as on previous nights, the sound of a door opening and footsteps. On those other nights I had not looked towards my own door, but now I did and saw in the

cracks strips of bright light coming from the study and a rustling sound. It was Sofia Andreyevna, looking for something probably, and reading. Yesterday she asked me, she demanded that I not lock the doors. . . . There are the footsteps again, a key turns carefully and she passes. I do not know why, but a feeling of irrepressible disgust and indignation welled up in me. I wanted to fall asleep, but could not, I tossed about for nearly an hour, lit the candle and sat up. Sofia Andreyevna opened the door and entered, inquiring about my "health" and wondering at the light which she saw in my room. The feeling of disgust and indignation increased, I was suffocating and felt my pulse: 97. I could not remain in bed and suddenly came to a final decision about leaving. I wrote her a letter and began packing the most necessary things, my only wish was to get away. . . . I tremble at the thought that she will hear me. . . ."

Beginning with 1882 there appear in Tolstoi's diaries and letters a number of entries which reveal his desire to end his lordly existence and begin life anew in conditions similar to those of the simple, wholesome, toiling people. The above entry from his *Diary for Myself Alone* was but the logical conclusion of a decision already arrived at, namely: to leave Yasnaya Polyana for good.

In his farewell letter to his wife he explained the reasons for his leaving thus: "My departure will

sadden you. I regret this, but try to understand and believe that I cannot do otherwise. My position in the house is becoming, has become unbearable. Besides all other things, I can no longer continue to live in luxury as I have been living and am doing what old men my age usually do—they leave this mortal life to live out their last days in solitude and quiet. . . .”

Most of the furnishings in the bedroom formerly belonged either to Tolstoi's father or to "Auntie" T. A. Yergolskaya.

To the left of the door leading from the study is his father's mahogany bureau-chiffonier. "It was from this very same chiffonier," Tolstoi recalled, "that Father scattered pieces of gold and we children scrambled for them." Inside the chiffonier are his father's inkstand, linen, etc. The mahogany wash-stand beside the oven was also his father's. According to family legend, it was carted around in the supply trains of the Russian Army during N. I. Tolstoi's foreign campaigns.

Two enamelled pails stand on the floor beside the wash-stand. Tolstoi's philosophy during the latter years of his life made it impossible for him to exploit the labour of others. He tidied up his room

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Tolstoi and Dr. D. Makovitsky in
the writer's bedroom. 1909



himself, bringing clean water in the pails and carrying out the dirty water. Tolstoi's other belongings in the room are a pair of dumbbells with which he worked out and a crop he used when riding in his later years. These daily rides were one of the pleasures of his life. In his reminiscences, Repin presents an unforgettable image of a "forest king"—Tolstoi—riding his faithful Delir through the thickets and down the narrow paths of the Zaseka.

Hanging on the coat rack near the door is a walking-stick with a folding seat, Tolstoi's constant companion on all his walks. With its aid he could stop to rest and write down his thoughts while communing with nature.

Of the clothing he wore during his last years at Yasnaya Polyana there are his hat and coat, shirts, dressing gown, etc.

Opposite the door leading to the study is Tolstoi's brown painted iron bedstead with two horsehair mattresses, as he did not like spring mattresses. A woollen rug knitted by Sofia Andreyevna lies across the foot of the bed. Beside it is a small needlepoint pillow. There is an embroidered inscription along the bottom edge in black wool which reads: "One of the 700 S-y fools" (Shamordinsky fools). It was a present to Tolstoi from his sister Maria, one of the 700 nuns of the Shamordinsky Monastery. The embroidered message on the pillow is her reply to his ironic comments on the rules governing life in monasteries and

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reveals the friendly relationship which existed between brother and sister.

A plain night table which formerly belonged to T. A. Yergolskaya stands beside the bed. It is covered with a crocheted runner. The following items are on the night table: a round clock on a stand, a present from Tolstoi's son, Mikhail; a bell, a candlestick and the candle that lit the room when Tolstoi left Yasnaya Polyana; a matchbox holder; several medicine bottles; a yellow cardboard box into which Tolstoi put his fountain pen and pencils before retiring to have them handy for writing down thoughts that came to him at night.

The drawer of the night table holds bandages, carbon powder, grated almonds, medicines, etc.

Tolstoi had a very great capacity for work. Even during his near-fatal illness of 1903, when he was completely bedridden, he continued working on his anthology *The Thoughts of Wise Men for Every Day* and dictated his *Reminiscences*.

The old latticed-backed armchairs from his father's study are near the window. Thrown over the back of one chair is a knitted jacket, familiar through photographs of Tolstoi taken during the last years of his life.

Beneath the mirror is a card table. On it are metal boxes with medicines and prescriptions, and a narrow box holding two electric pencils for writing in the dark and the batteries for them.

The walls are covered with portraits of Tolstoi's family. There is an enlarged photograph of a water-colour portrait of his father "with his pleasant face and always sad eyes", an oil painting of his daughter Maria by his daughter Tatyana (1890s). "My daughter Masha is so pretty," Tolstoi wrote, "that I must constantly control myself to keep from praising her too much." Over the bed is an oil portrait of his daughter Tatyana by Y. Igumnova (1898). "I see your dear portrait above me. . ." Tolstoi wrote to his daughter. Three years before his death we find the following entry in his diary: ". . . Tanya arrived. I feel very happy with her. She is very close to my heart and she is also lovely." There are two photographs of Sofia Andreyevna, one dated 1860, the other 1884.

From the time Tolstoi left his bedroom in October 1910 to October 1941 the room remained exactly as it was during his lifetime. However, before the nazis fled from Yasnaya Polyana they built a bonfire in the bedroom from the remains of the furniture and straw. The fire destroyed half of the floor, part of a wall and the ceiling. Now the bedroom has been completely restored.

Sofia Andreyevna's Room

From 1894 to 1897 this room was given over to Tolstoi's daughters or house guests. An entry in Sofia Andreyevna's diary dated July 3, 1897 reads: "I



moved to Masha's room from my own bedroom today."

The difference between this and all the other rooms of the house is striking. The room is full of photographs and mementoes, clues to the nature of the woman who lived here, the mother and grandmother of a large family, the mistress of the manor.

"Grandmother did all sorts of work," her eldest granddaughter, A. Tolstaya-Popova, recalls. "She made all of Grandfather's shirts and linen herself, she sewed and mended and did everything with such ease, as if she did not even know she was doing it.

"She was always busy. In the mornings she recorded the household expenses, put things in order, and fitted the dresses which were forever being made or remodelled. After her morning coffee she would play scales or run—one could never say that she walked-off with her paints and easel to sketch the pond, the shaded walk, some mushrooms, grasses, flowers or the house, or she would be busy writing, for she made entries in her diary nearly every day, or else she would decide to put the scattered books in order . . . or if page-proofs arrived, she would sit down to work in the morning in the living room, next to Grandfather's study."

The walls are nearly covered with the many photographs of Sofia Andreyevna's children, grandchildren, relatives and friends. Among them are several she took and developed herself.

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Sofia Andreyevna was an avid camera fan and left a large number of negatives and photographs. She used many of them in her album entitled *Scenes from the Life of L. N. Tolstoi*.

There are several portraits of Tolstoi taken at various periods of his life. There are also some landscapes of the Yasnaya Polyana estate and still-lives, all by Sofia Andreyevna, who took up painting in her later years.

The many objects in the room and the large number of photographs, especially of children, create an image of a gentle, loving mother. Sofia Andreyevna not only saw to the upbringing of her children and grandchildren, she was also forever sewing for them, making their linen, darning, and mending and embroidering.

Set between the two windows is a small writing desk, the work of a local cabinet-maker. Among the many objects on the table are two antique crystal candlesticks which once belonged to Tolstoi's mother and a kerosene lamp with a lampshade, "the first lamp in the house", as Sofia Andreyevna wrote, "which Lev Nikolayevich brought me from Moscow". At this desk Sofia Andreyevna kept her household ledgers, checked bills, made up the daily menus, etc. She carried on an extensive correspondence, both with business people (chiefly, concerning the publication of Tolstoi's works) and with friends, relatives and acquaintances. Here Sofia Andreyevna carried on

her literary work. The greater part of the diary she kept in the course of many years has appeared in four volumes in Soviet times, having been edited by her son Sergei Tolstoi. Besides, S. A. Tolstaya has eight volumes of memoirs, yet to be published. These include *My Life*, *The 'Every Day' Books*, *On the Kreutzer Sonata* and *Song Without Words*, the last two of which are autobiographical stories.

During her lifetime Sofia Andreyevna published several poems in blank verse, a book of stories for children entitled *Skeleton Dolls* and others. She also spoke on social and literary themes on several occasions, both during Tolstoi's lifetime and after his death.

The armchair Tolstoi worked in and which appears in Repin's painting (1887), now in the Tretyakov Gallery, is in front of the desk.*

On the wall over the desk is an enlarged portrait of Tolstoi's youngest and favourite son, Ivan, who died from scarlet fever as a child in 1895.

Near the window beside the desk is an old sewing machine. Sofia Andreyevna said of it: "My sewing machine is forty-five years old. It was my mother's machine. It is really historic. All Lev Nikolayevich's shirts and all his linen were made on it. He didn't like to have them done outside."

* The same armchair appears again in Repin's painting entitled *Tolstoi in His Study in the Vaulted Room* (1891) and in photographs taken in the 1880s.

In the corner under the icon is an antique mahogany bureau-chiffonier which once belonged to T. A. Yergolskaya. We find the following lines in one of Tolstoi's letters to her: "...I cannot imagine you otherwise than in your little room ... sitting at your favourite desk, beside the chiffonier which holds everything. When there is something we need but do not have, Nikolenka and I say that Auntie's chiffonier is lacking."

Beside it is a dressing table, a wedding gift for Sofia Andreyevna from Tolstoi's brother Sergei and presented to her upon her arrival at Yasnaya Polyana.

The portraits on the wall over the couch are of the Tolstoi and Bers families and their numerous friends.

Besides the above pieces there is also a bed bought for Sofia Andreyevna by her sons in 1906 when she was ill. The portraits over the bed are of the Tolstoi's sons Alexei, Ivan and Andrei, who died during their parents' lifetime. There is a sketch of Alexei and Ivan's grave at Nikolskoye Cemetery near Moscow, by the artist Kasatkin and a large portrait of Lev Tolstoi (1910).

Here also are a night table and a mahogany chiffonier that belonged to Sofia Andreyevna's mother, an antique work-box on legs, a bookcase, an armchair and other items.

The shelves and drawers of the cupboards, table, chiffoniers, the trunks and the baskets hold a large assortment of objects, drawings, photographs, etc.,

pertaining to the family as well as items which belonged to previous generations of Tolstoys and Volkonskys, as, for instance, water-colours done by Tolstoi's father, his aunt and his brother Dmitry, heirloom icons, embroideries, books belonging to Tolstoi's mother, T. A. Yergolskaya, etc.

Sofia Andreyevna, in preserving all these family heirlooms, preserved the family traditions as well. This side of her nature is apparent in the scrupulous, loving attention she gave to her task of compiling an inventory of the furnishings and belongings of the Tolstoi home, one which has served to the present day as a basic guide to the inventory compiled when the house became a museum.

Here in this room Sofia Andreyevna faced many tragic crises brought on by the death of several of her grown children and the departure and death of Tolstoi. In recalling the past she greatly regretted that she had not shown enough understanding of her husband and, that, subjected as she was to a progressively increasing state of hysteria as the years went by, she herself caused him much grief.

Maxim Gorky understood the complexity of Sofia Andreyevna's role as the wife of a great writer. In an article devoted to her he wrote: "Lev Tolstoi was the most complex of all the great men of the 19th century. The role of his only intimate friend, wife, mother of his many children and mistress of his house is one that is undeniably difficult and responsible."

This is what Sofia Andreyevna wrote of the years following Tolstoi's death: "...my lonely life at Yasnaya Polyana and the energy which was formerly spent on living go now to ... carrying on ... my existence ... with humble resignation. I try to find occupation solely in things which in one way or another are connected with the memory of Lev Nikolayevich. I live on at Yasnaya Polyana, caring for the house and the furnishings as they were during Lev Nikolayevich's lifetime and looking after his grave."

Sofia Andreyevna died of pneumonia on November 4, 1919, at the age of 75. She lived in this room until the day of her death.

Before the nazis fled, they started a bonfire here, too, making off with several items from the smashed wardrobes. The room was restored to its former condition after Yasnaya Polyana was liberated from the Germans.

The "Remington" or "Secretarial" Room

There are two adjoining rooms on the second floor of the north side of the house: the Remington or "secretarial" room and the library. Tolstoi referred to them in jest as "the office".

Through the years the "secretarial" room served many different purposes. In 1862-63 it was Sofia

Andreyevna's room; from June 1863 to October 1864 it was the nursery; from 1864 to 1866 it was the study in which Tolstoi worked on *War and Peace*; from the 1870s to the 1890s it was again the nursery, the girls' room, and the guest room. At various times the governesses lived here. Beginning with 1907 Tolstoi's secretaries worked and lived in this room, first N. N. Gusev (from September 1907 to August 4, 1909, the day of his arrest) and then V. F. Bulgakov (1910).

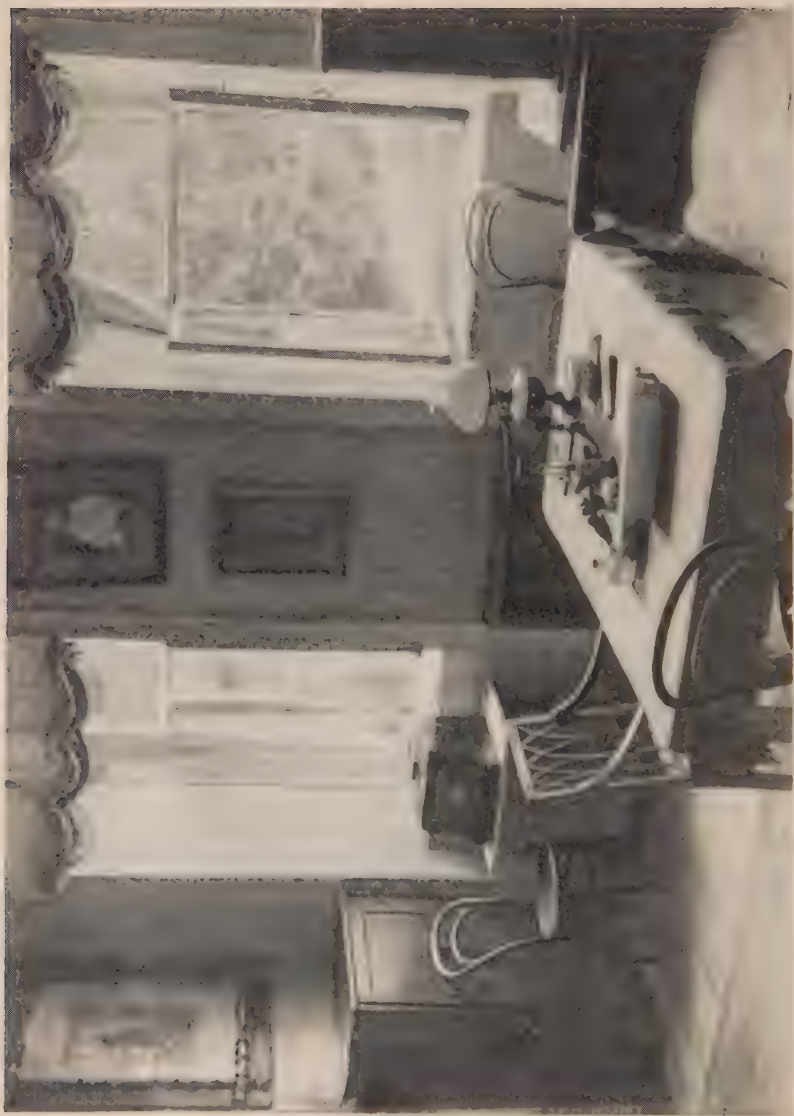
On hot days in summer Tolstoi would often leave his study, which faced south, and work in the "secretarial" room or the library.

There is a Remington typewriter on the little table by the window on which Tolstoi's manuscripts were typed, either here or in the adjoining room. Here, too, multiple copies of articles prohibited by the tsarist censors were typed up. This was where Tolstoi brought his completed manuscripts from his study, here page-proofs were corrected, letters were answered, and clean copies made.

The extensive correspondence which was carried on between Yasnaya Polyana and the far corners of the earth was sorted in the "secretarial" room and sometimes in the parlour.

"They brought the mail from Tula at half past ten. Two letters were addressed to 'Tolstov'.

"Whenever they're addressed to 'Tolstov' I read them with pleasure," the writer said. "A fine hand



on fine paper means a dull letter, a terrible hand on terrible paper is from a muzhik and probably interesting."

Tolstoi's correspondence was extensive, and the contents of the letters was just as varied. Besides the letters from family and friends and those concerning business and literary matters, everyone imaginable wrote to him!

Some sent their own literary efforts, in prose or poetry, asking for his opinion or for assistance in having them published; others wanted advice in their personal affairs; some, thinking that he was very rich, asked for money: to help see them through their studies, to pay for medical expenses, to buy a cow, a horse, a sewing machine, etc. There were letters condemning him and letters of praise. Many of those who wrote asked him for his autograph, photograph, etc.

Tolstoi replied to some letters personally, his daughters or secretaries replied to others, while others still remained unanswered.

When Tolstoi's archives were examined after his death they contained close to 50,000 letters addressed to him. More than 30 volumes of the 90-volume complete edition of his works are devoted to letters he wrote.

The furnishings of the room are simplicity itself, and one still senses the atmosphere of work that pervades everything. There is a couch and in front of

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Tolstoi and his secretary, N. Gusev, in the "Secretarial" room. 1908

it is a plain wooden table with four drawers at which the Tolstoi children did their lessons, a small antique curved chest-of-drawers, bent-wood chairs, two arm-chairs; near the door is a small table which holds the copying press used during the last years of Tolstoi's life to make copies of his letters.

On the wall near the stove is an oil painting by Y. Igumnova of Tarpan, the steppe horse which Tolstoi rode at one time.

Over the couch are two landscapes in oil by an unknown artist. Both are copies of picture post-cards of dubious artistic merit, entitled *Spring* and *Night*, presented to Tolstoi on his 80th birthday by a Tula samovar manufacturer Batashov.

The picture near the window in the large oak frame is a heliogravure of a painting by Věnceslav Černý entitled *The Burning of Jan Hus*. There is a copper plaque attached to the frame. The engraved inscription on it reads: "To the great Russian reformer Lev Nikolayevich Tolstoi. In memory of the burning of the Czech reformer Jan Hus on June 23 (6/VII), 1415, from the All-Slavic Society Slaviya. Moscow, June 23, 1909."

The Library

Adjoining is a bright room with a large casement window which, until 1871, served as the dining room. A door leading from it in the 1850s-60s to the small

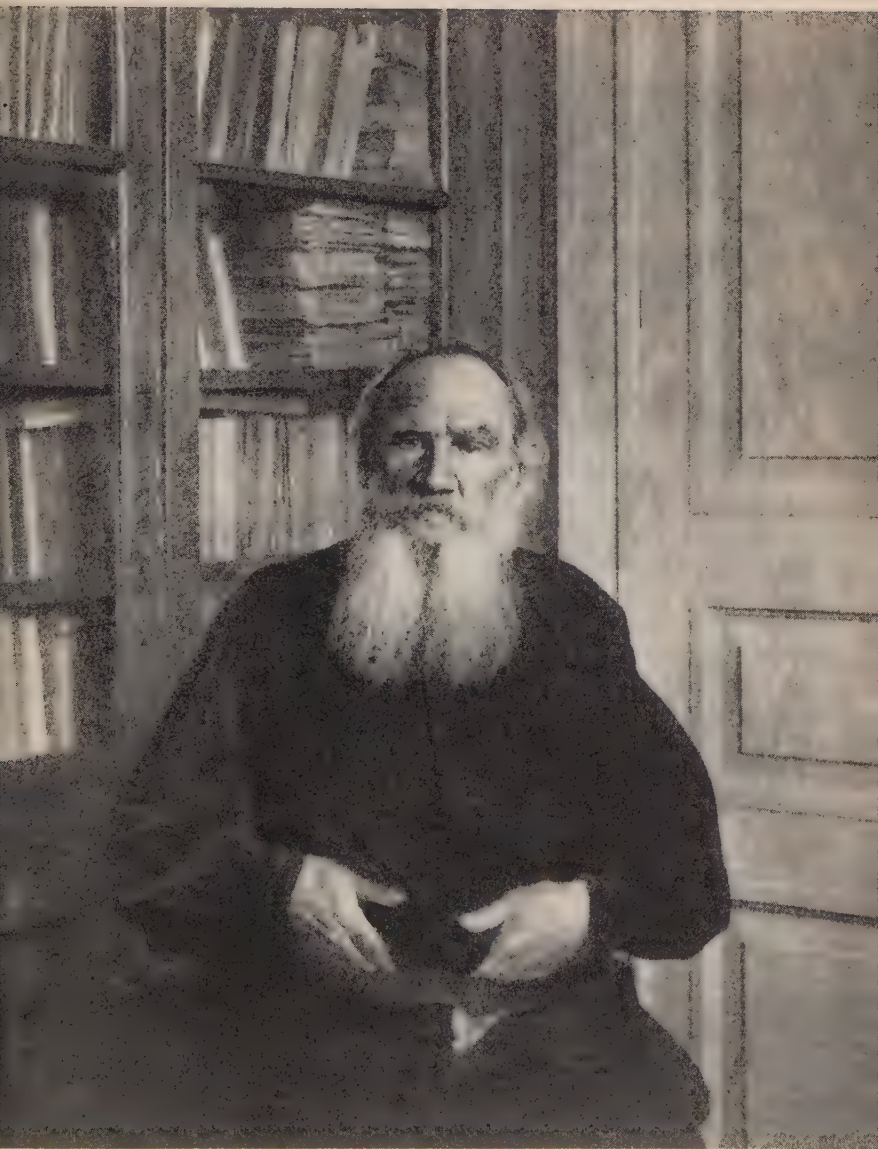
living room (later Tolstoi's study) was walled up in 1872. At various times this was a classroom, the governess's room, the nursery, and, in the late 90s, after the death of their son Ivan, the library, the daughters' workroom, the secretaries' room and a guest room. Its chief furnishings are nine large bookcases, which form an important part of the Yasnaya Polyana library. This priceless collection consists of 10,247 volumes in all, located in 28 bookcases throughout the house.

The library was founded by Tolstoi's maternal grandfather and father.

The volumes cover a wide variety of subjects. The choice of books Tolstoi bought depended on what he was working on. There are many volumes on education, acquired from 1850 to 1870 when Tolstoi organised the Yasnaya Polyana school and wrote the *Primer* and *Readers* especially for the school. There is a large collection of books on the Napoleonic Wars, memoirs and historical treatises on the Decembrist movement in Russia which provided factual material for *War and Peace* and *The Decembrists*, reference books for an unfinished novel on the times of Peter the Great, books on the Caucasus for his story *Khadji-Murat*, books on socio-economic questions, books dealing with the state, land taxes,

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Tolstoi in the library. 1908



etc., books on philosophy and religion, books on the history and philosophy of art for his famous article "What Is Art?" and Russian folk tales, sayings and proverbs which Tolstoi valued greatly. Many sayings and proverbs which Tolstoi collected or took from these books are attributed to Platon Karatajev in *War and Peace*, to Akim in *The Power of Darkness*, to the peasants in *The Fruits of Enlightenment*, and to the characters of many of his stories. The library also contains the works of Russian and foreign classics and contemporary 19th-century writers.

Periodicals have a special place in Tolstoi's own library. Unfortunately, however, the sets of magazines are often incomplete, as many issues were sent to Yasnaya Polyana because they contained articles pertaining to Tolstoi. A great number of newspapers and magazines dated 1908 have special articles commemorating Tolstoi's 80th birthday.

The Yasnaya Polyana library has books in Russian, English, French, German, Italian, Swedish, Japanese, Greek, Serbian, Hebrew, Spanish, Danish and other languages.

Tolstoi was an avid reader and, according to those who knew him, he retained what he had read for a very long period. Tolstoi spoke French, English and German fluently. In the course of his lifetime he studied several other languages, both modern and classic, achieving a various degree of proficiency in Polish, Czech, Bulgarian, Tatar, Italian, Arabic, Dutch,

Latin, Greek and Hebrew. He took up the last three during the latter part of his life. "I am quite living in Athens. At night in my sleep I speak Greek," Tolstoi wrote in a letter to Fet dated 1871, at the time he was so passionately interested in Homer's *Iliad*. Twelve years later, in a letter to Alexeyev, he wrote: "All this time I have been studying Hebrew diligently and have nearly mastered it, I can read and understand it. . . . I have gained much due to these studies."

Many of the books in the library bear inscriptions by such famous Russian and foreign writers, artists, composers and scientists as Aksakov, Fet, Polonsky, Strakhov, Danilevsky, Stasov, Korolenko, Gorky, Taneyev, Zhemchuzhnikov, Polenov, Mechnikov, Timiryazev, Bunin, Andreyev, Koni, Ertel, Teleshev, Serafimovich, Marcel Prévost, John Galsworthy, Anatole France, Romain Rolland, G. B. Shaw, Morozov, Balmont, Mirra Lokhvitskaya, Igor Severyanin and many others. As a rule, these inscriptions are very sincere and not the usual few polite words one would expect to find on the flyleaf.

Many of the books in Tolstoi's personal library bear his marginal notes. One of these is the first volume of Marx's *Capital*. Of special interest is a marginal note in the second volume of M. Bogdanovich's *History of the Patriotic War* which Tolstoi later included in toto in the final version of *War and Peace*.

The books that bear the traces of Tolstoi's pencil cover a wide range of subjects. By the late 1850s it became a habit of his to underline or mark off in the margin places he found of special interest. Sometimes this is done in ink, or corners are bent, in some places there is a trace of a line made with his thumbnail. However, none of these tell us of Tolstoi's opinion of the text. Later, there are notations in the margins expressing his opinion or impression of a passage, praise or censure being indicated by initials, words, question marks and, beginning with the late 90s, by a system of grades from zero to five with one or several "plus" marks. Flowers which have long since lost their smell and colour are pressed between the pages in many places, as are various other book-marks.

Tolstoi's Yasnaya Polyana library is of great value, for it makes it possible to follow the course of his creative development, revealing the subjects and questions uppermost in his mind during various periods of his life.

Notable among the other objects in the room is a large writing desk with a wooden inkstand with the following words carved on it: "You can't unwrite what the pen has written." The inkstand was presented to Tolstoi by Nikita Deyev, a Yasnaya Polyana peasant. The plaster sculpture of V. V. Stasov dressed in a Russian shirt and high boots that stands on one of the bookcases is by I. Gintsburg (1896).

The library was the room that suffered most during the nazi occupation of Yasnaya Polyana, for the fascists built a bonfire here, too. Two bookcases which were fortunately empty, a shelf, part of the door and nearly the entire floor were destroyed by the fire. However, by May 1942 this damage was repaired.

The door from the library leads to the landing over the entrance hall.

“Makovitsky’s Room”

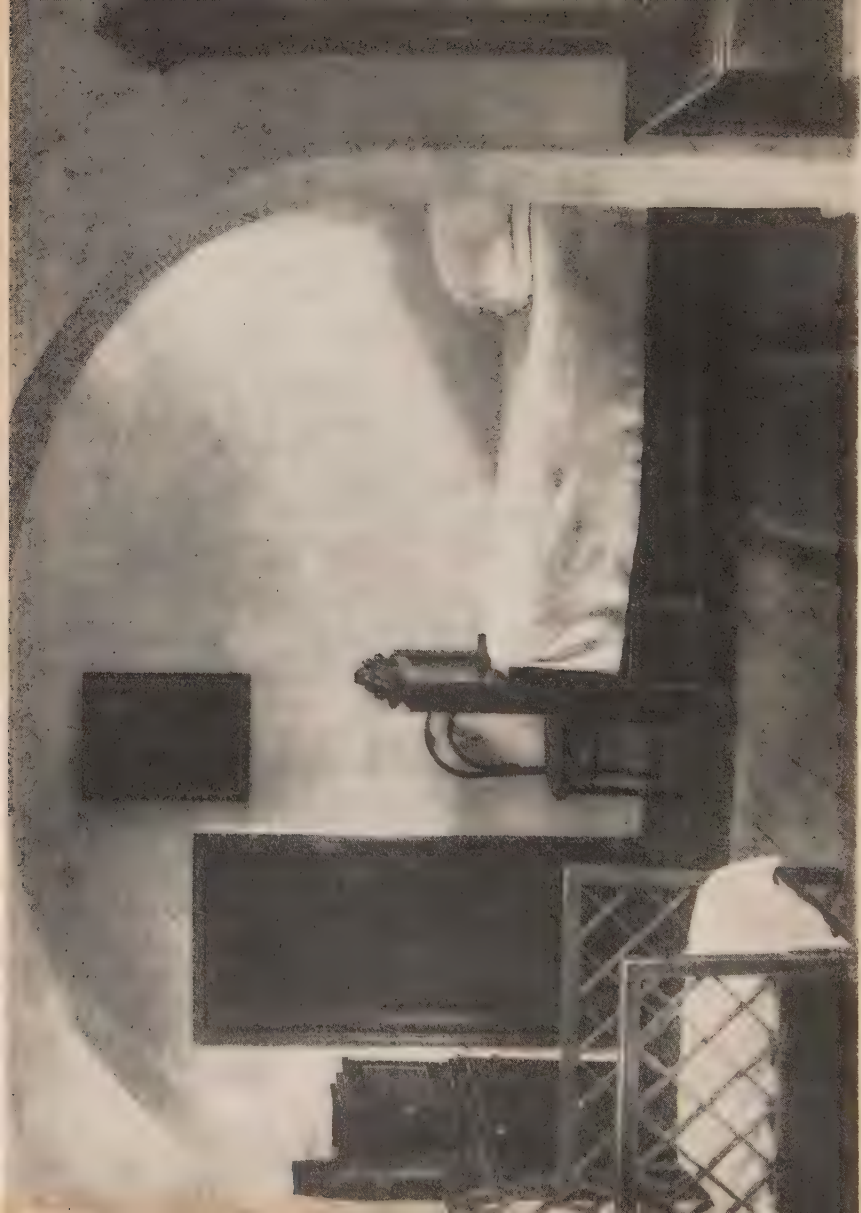
Leading from the downstairs entrance hall is a little corridor lined with bookcases. To the left is the former pantry, and to the right is the door to “Makovitsky’s room”.

This room, too, served many purposes. Before the 1871 addition it was partitioned and served as an entrance hall and a maid’s room. In 1871 the front door was walled up and transferred to its present location.

In the 1880s the children’s tutors lived here. It was also the boys’ room and a guest room.

Beginning with 1902 Tolstoi’s personal physicians stayed here: Dr. Nikitin, Dr. Berkenheim and others, and, from 1904 on, Dr. Dushan Makovitsky.

The furnishings are very simple and consist of two plain chests, a table, chairs, a folding bed, a screen, a wall medicine chest and a bookshelf.



Tolstoi came down here shortly before his departure from Yasnaya Polyana.

"On October 28," Dr. Makovitsky wrote later, "at 3 o'clock in the morning, Lev Nikolayevich awakened me. He was in his dressing gown and had a pair of slippers on his bare feet. He was carrying a candle, his face expressed suffering, anxiety and determination as he said: 'I have decided to leave. I want you to come with me. I'll go up and you follow, but whatever you do, don't wake Sofia Andreyevna. We won't take many things, only the bare necessities'."

The "Vaulted Room"

Double doors connect "Makovitsky's room" with the "vaulted room".

This was a storeroom during Volkonsky's lifetime and perhaps during Tolstoi's childhood as well. In former times hams and other things were suspended from the massive iron rings in the vaulted ceiling, and the remnants of the heavy bars on the windows can still be seen.

In the late 1850s the flagstone floor was covered over with a wooden floor. This room also served many different purposes and was in turn a dining room, nursery and study. In all, Tolstoi used it as a study for a total of about twenty years.

This was its function from the end of 1862 to 1864,

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when the plan for *War and Peace* was developed and the novel begun.

"Never before have I felt my mental and even moral powers as unencumbered and as capable of work as now," Tolstoi wrote in October 1863. "And I have work to do. It is a novel set in 1810-20 which has completely taken possession of me since autumn. . . . I am now a writer with every fibre of my soul and write and meditate as I have never written or meditated before."

From 1864 to the 1880s this was first the nursery, then the boys' room. "I spend all my time downstairs, this is my kingdom, my children. My work and my life. When I go upstairs it seems to me that I have come visiting," Sofia Andreyevna wrote in a letter to Tolstoi, dated November 25, 1864.

From 1887 to 1902 the room once again became Tolstoi's study. Both here and in Moscow he wrote *The Kingdom of God Is Within You*, *Father Sergius*, *Master and Man*, *What Is Art?*, *The Living Corpse*, *Resurrection*, *The Kreutzer Sonata*, *The Young Tsar*, *Hadji-Murat*, and several articles and short stories.

Tolstoi spent his winters in Moscow during these years but the "cleansing of peasant life" was something he could not do without. Here, in Yasnaya Polyana, far from the bustle of the big city, "from the distressing commotion of Moscow", Tolstoi lived a life of creative work and strenuous physical labour. The diaries he kept and the letters he wrote during

this period reflect his way of life, his love of life, toil, the people and his native landscape. They reflect his deep understanding of the needs and sympathy with the suffering of the peasantry and his growing dissatisfaction with the life of luxury led at the Yasnaya Polyana estate.

"I spent the morning reading," Tolstoi writes in his diary on August 10, 1889. "At dinnertime I went out ploughing and ploughed till late at night."

"I want very much to write an artistic, not dramatic, but epic continuation of *Resurrection*; Nekhlyudov's life in the village. Nature affects me deeply: the meadows, the woods, the corn, the fields and the haying. . . ." In a letter to V. Chertkov he writes: "This year my life in the village is somehow different: I rise and retire early, I do not write, but I work a great deal, either boot-making or mowing. . . . There are many people at the house now, both my children and the Kuzminskys', and often I cannot look upon this immoral idleness and gluttony without horror. . . . I see and realise the great toil of the peasants all about us, while they eat, soil their clothes, their linen and the rooms. Others do everything for them, while they do nothing for anyone, not even for themselves."

It was here that Ilya Repin "worked tirelessly" on the painting *Tolstoi in the Yasnaya Polyana Vaulted Study* (1891), "often carrying on long discussions with Lev Nikolayevich on art, religion, etc.," as Sofia Andreyevna later recalled.

In an article entitled "How I worked at Yasnaya Polyana" the sculptor I. Gintsburg wrote: "I heeded Ilya Repin's advice and followed him. Lev Nikolayevich was already in his room near the window, writing. I was struck by the surroundings in which Lev Nikolayevich worked. The ancient cellar resembled a medieval monk's cell. The vaulted ceiling, the iron bars on the windows, the ancient furnishings, the rings in the ceiling, the scythe and saw—all this seemed very mysterious. Lev Nikolayevich, dressed in a white shirt, sat on a low crate covered with a rug, with his feet tucked under it, just like a fairy-tale sorcerer. When we entered he looked up at us in surprise and said: 'Have you come to work? Fine. Am I sitting all right?' We settled down. I took a seat beside Ilya Yefimovich, who had already finished his work. I was enchanted by it: the furnishings of the room, the light that came in through the window and the figure of Lev Nikolayevich were all done with amazing perception and skill."

From 1902 on Tolstoi's daughters lived in the "vaulted room".

Here, on November 27, 1906, Tolstoi's daughter Maria, his "greatest joy", died in his arms from membranous pneumonia. She was closest to him of all his children, and her death deprived Tolstoi "of the only source of warmth, which, in his old age, was becoming more and more of a necessity to him".

Tolstoi's youngest daughter, Alexandra, lived here in 1910.

Notable among the furnishings is an antique chaise longue with a reclining square back and high arm rests. This chair was of sentimental value to Sofia Andreyevna. When she, her mother, brother and two sisters stopped off at Yasnaya Polyana in August 1862, Tolstoi carried down blankets and pillows and made up a bed for her on the chaise longue in the "vaulted room".

The antique mahogany vanity table with a triple mirror along the left wall once belonged to Tolstoi's aunt, P. Yushkova.

The mahogany box inlaid with ebony and with a copper medallion in the lid that stands on the writing desk belonged to Tolstoi's second cousin A. Tolstaya, who willed it to the Tolstoi family in Yasnaya Polyana. The medallion bears her monogram, "A.T." beneath the count's crown.

The black pencil portrait of Tolstoi reading in his wheelchair in Gaspra (1902) by Y. Igumnova is on the wall near the door leading to the trunk room.

On the wall opposite the window is a photograph of Tolstoi with his family and friends, taken at Yasnaya Polyana on his 70th birthday, August 28, 1898, by Sofia Andreyevna; there is also a photograph of Tolstoi's five sons (1903), of Sofia Andreyevna and their three daughters (1903) and others.

The Guest Room

The door in the entrance hall opposite the front door leads to the guest room.

This was also known to the family as the "downstairs library" or the "room with the bust". It has two windows and a door opening on the stone terrace on the south side of the house. From the end of 1871 to the late 80s this was Tolstoi's study and the room in which his guests spent the night.

"Downstairs, under the parlour and next to the entrance hall Father set up his study," wrote Ilya Tolstoi. "He had an oval niche made in the wall and placed the marble bust of his beloved deceased brother Nikolai in it.

"The bust was made abroad from a mask, and Father said it was a very good likeness, because it was done by a fine sculptor under his own directions."

During Tolstoi's work on the *Primer* he organised a school for peasant children in the downstairs library. He himself taught here and he encouraged his wife and older children to teach also.

"We have decided to set up a school after the holidays," Sofia Andreyevna wrote to her sister in a letter dated February 2, 1872, "... about 35 children attend and we teach.... It is very difficult to teach ten pupils at once, but it is rather fun and we do it with pleasure. We have divided the pupils up and I have taken 8 girls and 2 boys.... The chief incentive to

teach them reading and writing is that it is such a necessity and that they all study with such pleasure and desire."

Tolstoi worked on *Anna Karenina* in the downstairs library from 1873 to 1877. In Chapter XXVI of Part One of the novel we recognise, in the description of Levin's study, Tolstoi's own study, with a number of objects which are to be found in the room.

"The study was slowly lit up as the candle was brought in. The familiar details came out: the stag's horns, the bookshelves, the shiny stove with its vent, which had long wanted mending, his father's sofa, a large table, on the table an open book, a broken ash-tray, a notebook with his handwriting."

Besides the *Primer* and *Anna Karenina* Tolstoi wrote many other works in this room and in Moscow where, beginning with 1881, he spent his winters. These include: parts of two unfinished historical novels set in the times of Peter the Great and the Decembrists' uprising, *A Confession*, *What Shall We Do?*, his folk tales, *The Power of Darkness*, *On Life*, *Kholstomer*, *What I Believe*, and others.

The room is divided into two unequal parts by a thin wooden partition put up in 1905. Before that it was divided by bookcases with wooden beams laid across the tops.

The inner crisis in Tolstoi's philosophy that had begun many years before came to a head. In *A Confession* he writes of this crisis with the sincerity

characteristic of his beliefs: "... and then there came a change which had long been ripening in me, and the forerunners of which I had long felt; the life of my own circle of rich and learned men not only became repulsive, but lost all meaning whatsoever. All our actions, our reasoning, our science and art, all appeared to me as mere play, that it was useless to seek a meaning in it. The life of the working people, of those who create life, I realised, was the only real thing. I understood that the sense of this life was the basic truth, and I accepted it."

From the time the study was transferred to the "vaulted room" and until 1910, this remained the "downstairs library" and guest room. Here, behind the partition, many guests of Yasnaya Polyana spent the night: Turgenev, Fet, Chekhov, Repin, Korolenko, Strakhov, Nesterov, Stasov, Taneyev, Pasternak, Ghe, Mechnikov, Urusov and others.

In his recollections of his visit to Yasnaya Polyana in 1887 A. F. Koni writes: "Lev Nikolayevich said I would stay in his study downstairs and went to show me the way. It was a large room . . . separated by a low partition into two unequal parts. There were bookcases in the front and larger part with a door leading to a small terrace and the garden. . . . Here, too, near the wall was a crate with boot-making materials and tools. There was a large desk in the smaller part of the room. . . . A bed was set up for me here near the shelves of books. Lev Nikolayevich

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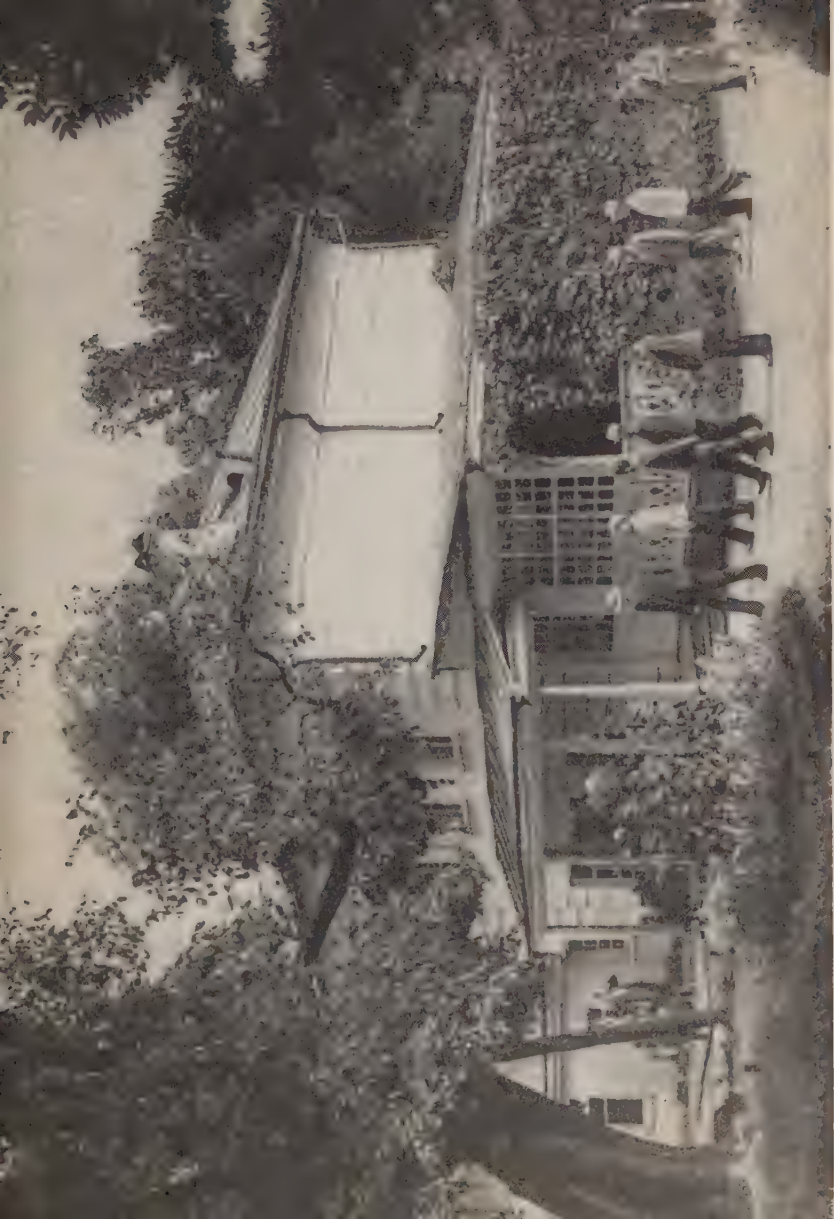
worked here during the day. Having shown me to the room, he fussed around in the larger part while I undressed and got into bed, and then came in to say goodnight. But there then began one of those typical Russian talks which are conducted with especial feeling in the hallway prior to one's departure or sitting on the edge of a bed. Tolstoi did the same. He sat down on the edge of the bed, we were soon deep in a heart-to-heart talk, and the radiance of his spirit carried me away."

Repin worked on his first portrait of Tolstoi (1887) against the background of one of the bookcases in the downstairs library. Here, Tolstoi received the numerous visitors to Yasnaya Polyana, and among them the writer V. Garshin (1880).

In this room the artist L. Pasternak worked on his famous illustrations for *Resurrection* (1898).

The antlers, the wall bookcase, the two latticed-back armchairs made by a local carpenter and the square table in front of the couch were all part of the furnishings of the study in the 1870s. There is a sculpture by I. Gintsburg (1891) which portrays Tolstoi working at this table. The portraits on the wall (ink and pencil) are of Tatyana Tolstaya and Sofia Andreyevna. In a letter to his wife dated 1883, Tolstoi says: "Your portrait in pencil is, I believe, badly done, but when I look at it I recall you so vividly; there is something sad about it, as you were when we parted. And this touches me deeply. . . .

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"Can one never become resigned. How wonderful it would be both for you and for all those around you. As I write this I visualise how angry you may be at this. Don't be angry, dearest, for when I look at this portrait I know how much I love you and how much I need you."

On the same wall are: an engraving of Tolstoi by M. Rundaltsev (1908); *Around the Lamp*, a drawing by L. Pasternak of Tolstoi, his wife and daughter at the round table in the parlour (1901); a photograph of William Jennings Bryan, an American politician who visited Tolstoi in December 1903. The dark-yellow frame holds a series of photographs of Tolstoi and his family, taken at Yasnaya Polyana and presented to the family by D. Olsufyev (1905).

There is a marble bust of Tolstoi's elder brother, Nikolai, in the niche.

The casket with Lev Tolstoi's body was brought to Yasnaya Polyana on November 9, 1910 from Astapovo Station and placed on a table in front of this bust, with his head towards the pier. Thousands of people who wished to pay their last respects to the great Tolstoi passed through the room on that November day, entering through the hall and leaving through the wide-open glass door to the terrace.

That same evening Tolstoi was buried in the Stary Zakaz forest at the edge of the ravine where, according to the childhood stories told to him by his brother Nikolai, the "little green stick" was buried. "... The

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secret of what to do that all people should know no sorrow, that they should never quarrel, never feel anger, and should always be happy; this was the secret, as Nikolai told us, he had written on the little green stick, and the little stick was buried near the road at the edge of the Stary Zakaz ravine, in the place where I, since my body must be buried somewhere after all, request, in memory of Nikolenka, that I be buried."

The news of Tolstoi's death reverberated throughout the world. Gorky wrote:

"Lev Tolstoi is dead.

"The telegram that has been received says in the most ordinary words—'died'.

"It was a blow to the heart, and I wept from hurt and grief, and now, quite distraught, I visualise him as I knew him, as I saw him—and want so terribly to speak of him. I visualise him in his coffin, lying like a smooth stone on the bottom of a stream. . . . And his hands are finally folded in peace—they have done their share of hard labour."

In 1910 V. I. Lenin wrote: "Lev Tolstoi is dead. His universal significance as an artist and his universal fame as a thinker and preacher reflect, each in its own way, the universal significance of the Russian revolution. . . . Tolstoi the artist is known to an infinitesimal minority even in Russia. If his great works are really to be made the possession of *all*, a struggle must be waged against the system of society which

condemns millions and scores of millions to ignorance, benightedness, drudgery and poverty—a socialist revolution must be accomplished.”

The proletariat of Russia, in alliance with the working peasantry and under the leadership of the Communist Party, created by V. I. Lenin, accomplished this revolution, and from that time on the heritage of the great writer, Lev Tolstoi, has become the property of the working masses.

People in every walk of life come to Yasnaya Polyana from all over the Soviet Union and the far corners of the world to pay their respects to Lev Tolstoi and see for themselves the surroundings in which he lived and created his great works. Each room, each object bears the imprint of this true simplicity and greatness.

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Yasnaya Polyana



Tula

Serpukhov

Chekhov

Podolsk

Moscow

The Yasnaya Polyana Estate-Museum is located 14 km. from Tula, with bus lines and taxi service always available to and from the city. The Yasnaya Polyana railroad station is 3.5 km. from the estate.

The museum is open daily from 9 a.m. to 6 p.m. Closed Wednesdays.



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